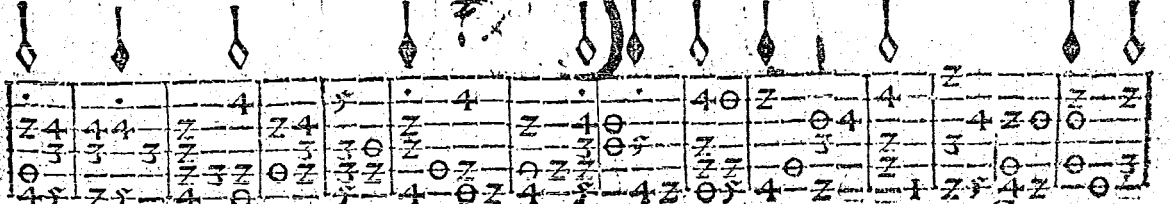
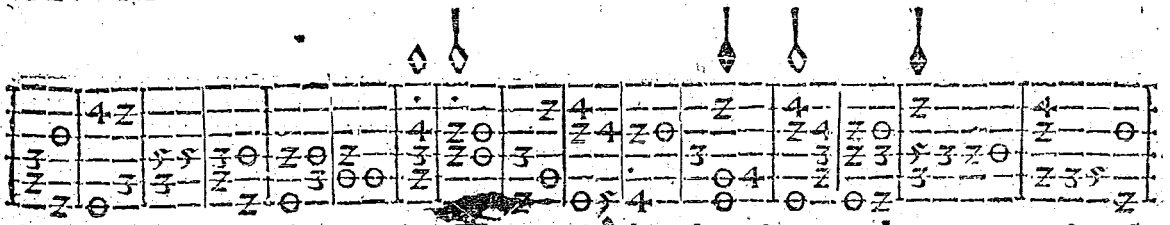
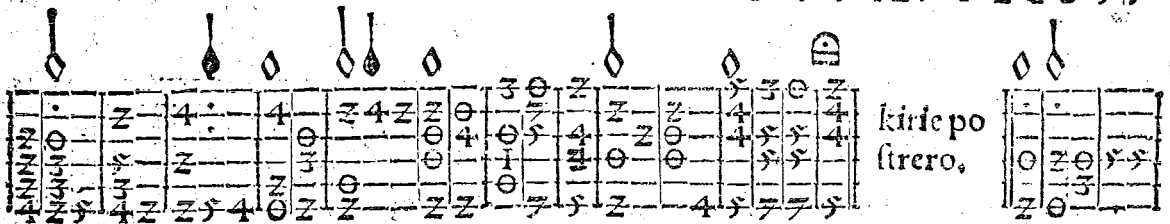
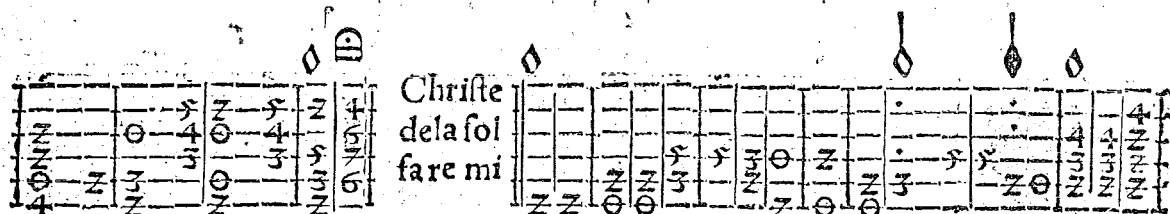
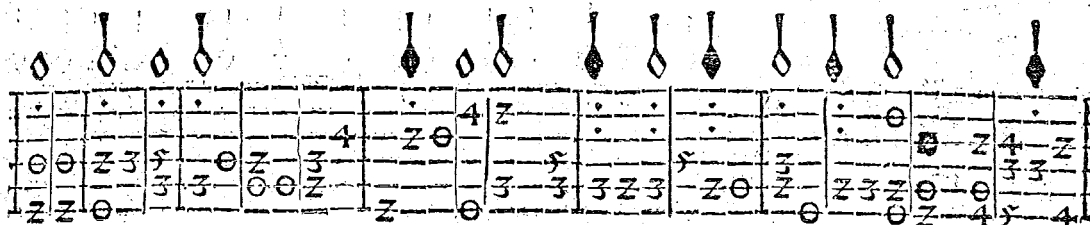
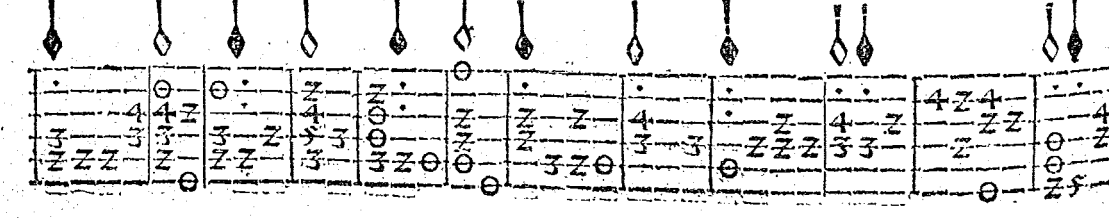
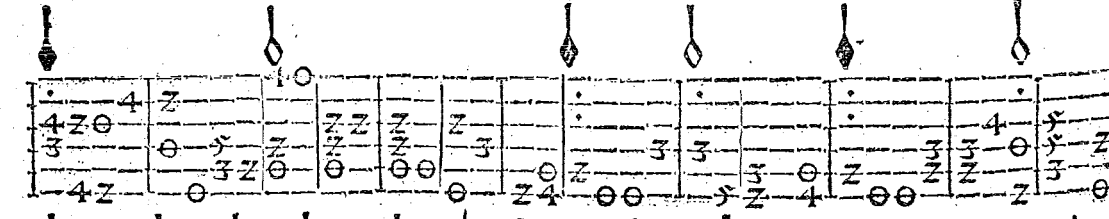
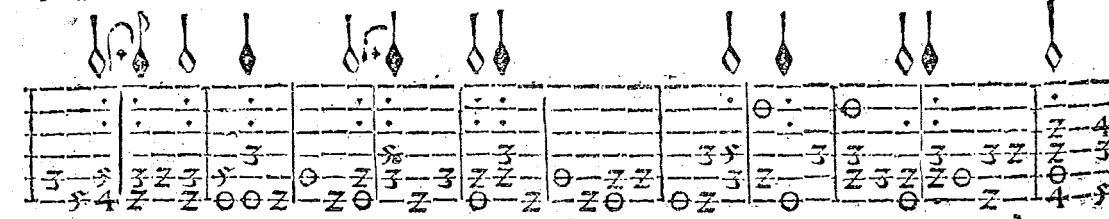
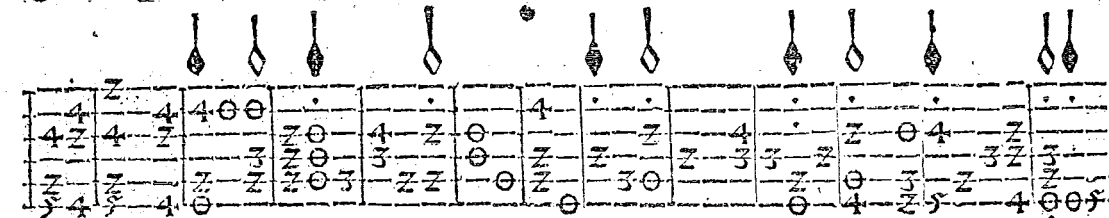
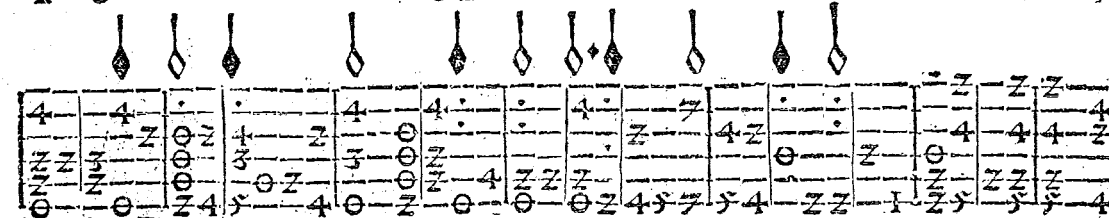
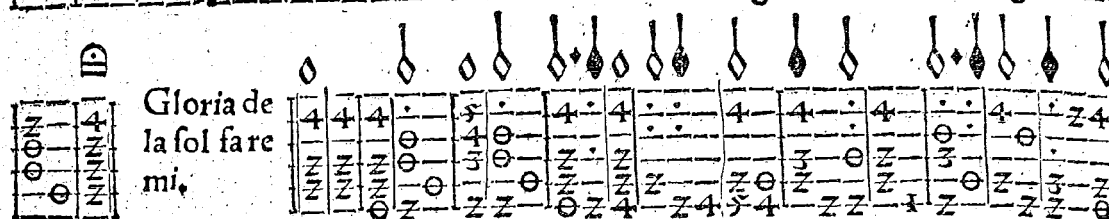
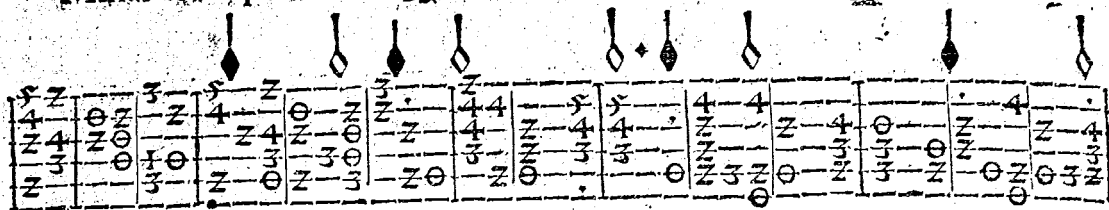


LIBRO QVINTO CON


OTRAS QVATRO MISSAS DE IVSQVIN.


kirie sobre la sol faremi.






[illegible]
















































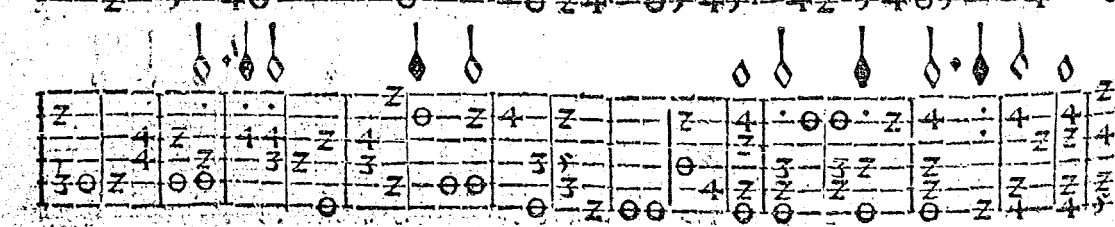
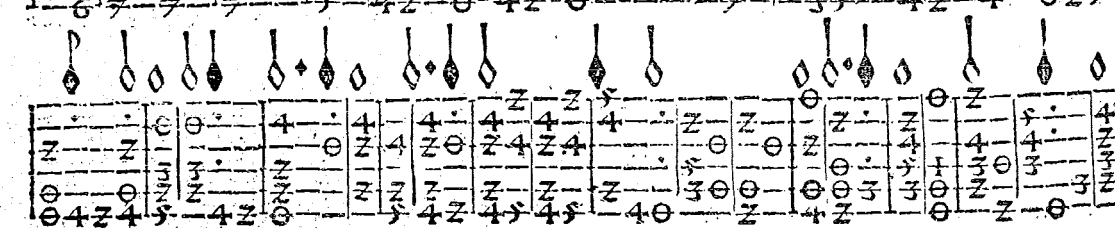
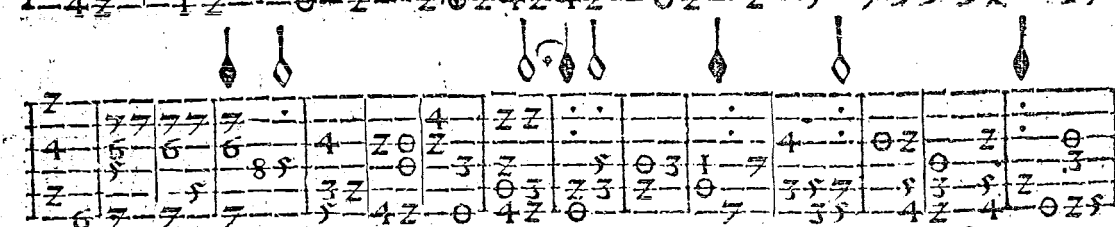
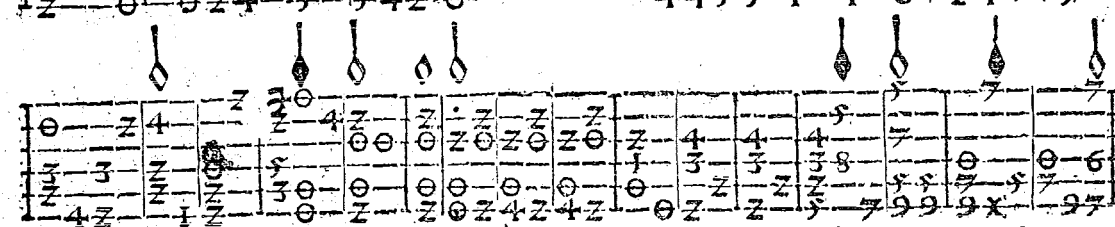
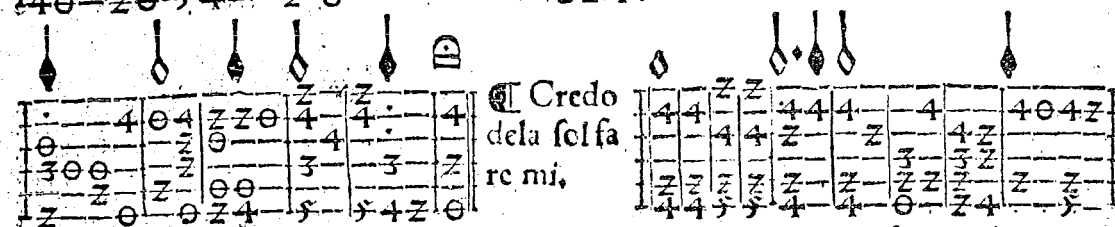
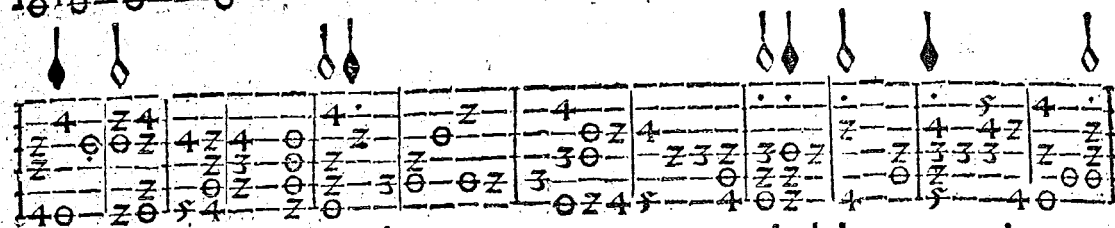
The image shows a musical score for the song "The Rose Tree". It features a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written on a grand staff (treble and bass clefs) with a key signature of one flat. The score includes a melody with various intervals and rests, and a piano accompaniment with chords and single notes. The lyrics "The Rose Tree" are written below the vocal line. The score is in a common time signature (C) and consists of 16 measures.

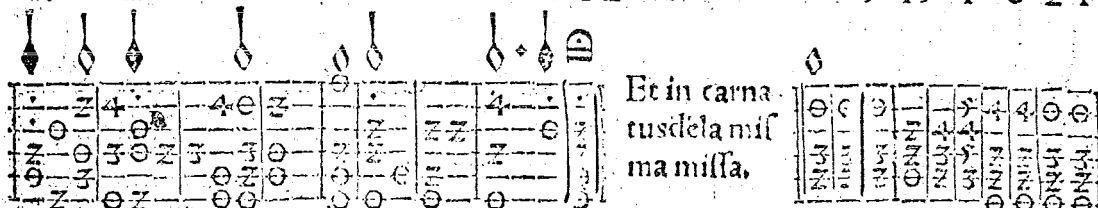
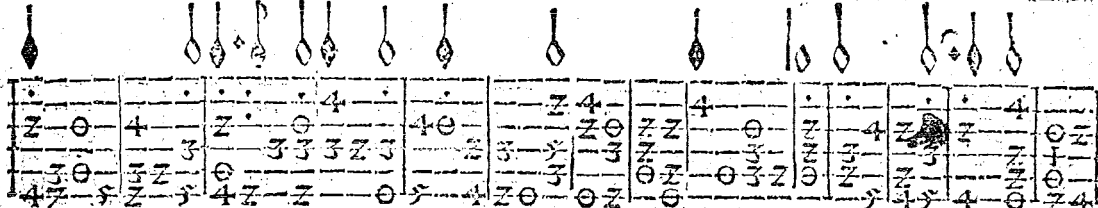
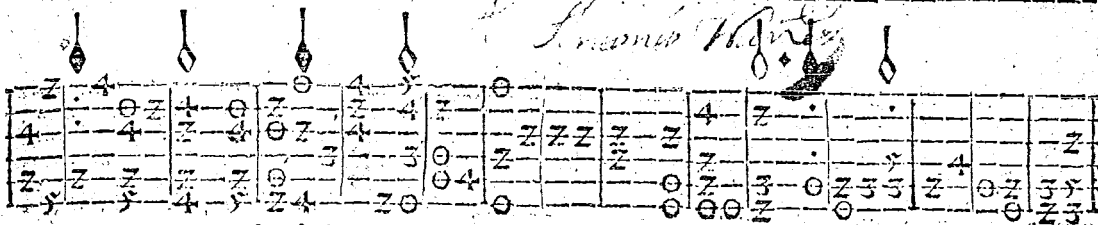
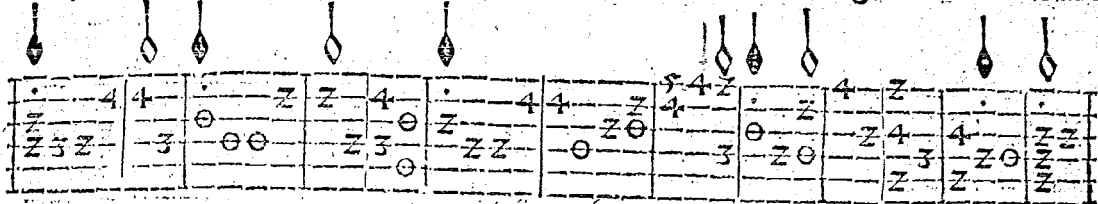
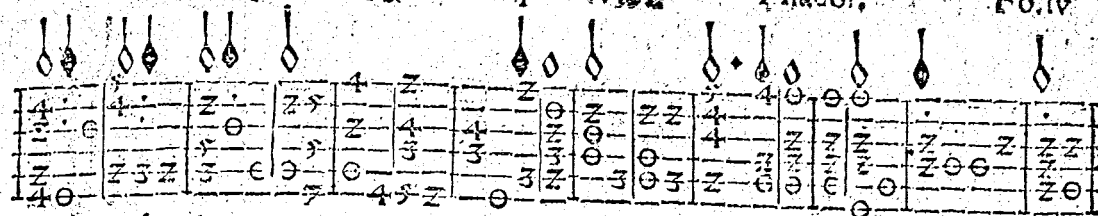
Vocal Part:

- Measure 1: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 2: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 3: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 4: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 5: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 6: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 7: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 8: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 9: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 10: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 11: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 12: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 13: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 14: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 15: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 16: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

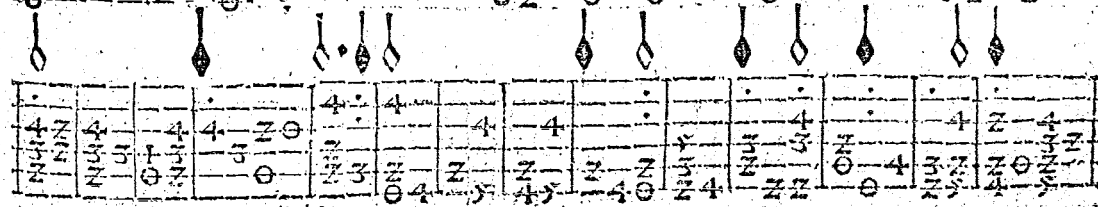
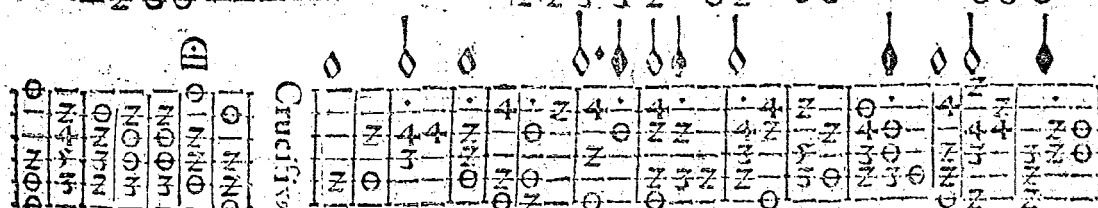
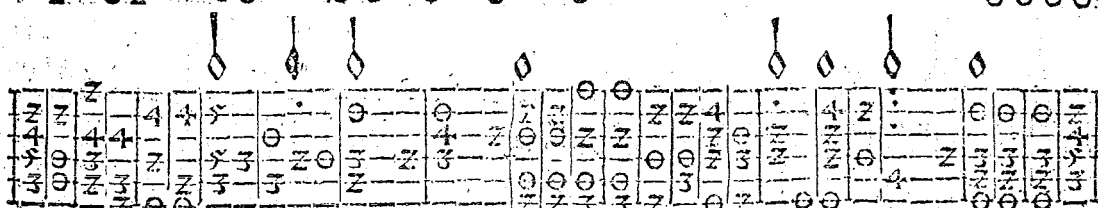
Piano Part:

- Measure 1: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 2: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 3: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 4: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 5: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 6: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 7: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 8: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 9: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 10: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 11: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 12: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 13: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 14: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 15: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Measure 16: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).





Et in carna-
tus de la mis-
sa missa.



Crucifixus

Missas de Iusquin.

Libro quarto.

Pisador.

The page displays eight systems of musical notation. Each system consists of a single staff with a series of diamond-shaped ornaments (possibly representing a specific instrument or a decorative element) placed above it. The notation itself is a sequence of letters and numbers, likely representing a rhythmic or melodic pattern. The letters used are Z, O, 4, 3, 6, 7, and 9. The numbers used are 1, 2, 3, 4, 5, 6, 7, 8, and 9. The notation is arranged in a way that suggests a specific rhythmic structure, with some letters and numbers appearing more frequently than others. The overall layout is clean and organized, with the systems of notation arranged in a vertical column.

The image shows a page of musical notation from a manuscript, titled "Missa de Iusquin." and "Libro quinto." The page is numbered "Fo. lvi." and is labeled "Pisador." The notation is in a historical style, likely from the 16th century. It consists of ten staves of music, each with a different clef and key signature. The notes are written in a stylized, handwritten manner, and there are various rests and other musical symbols throughout the piece. The page is aged and shows some wear, with the ink appearing somewhat faded in places.

Sanctus de la misma missa / y a se
de abaxar vn punto la fella pa q
se taña como esta apuntado

Benedictus no se a de a
baxar la fella sino co-
mo se fue tañer.

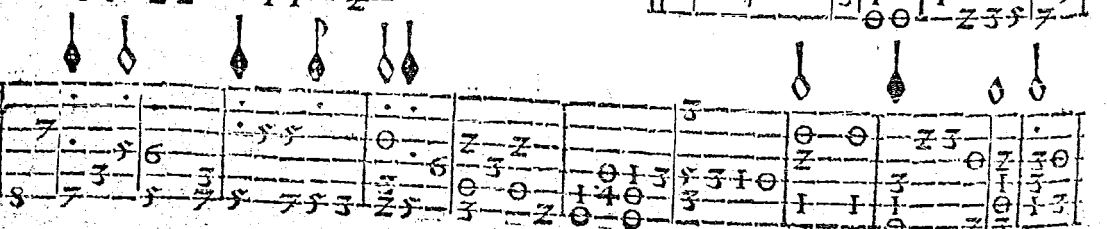
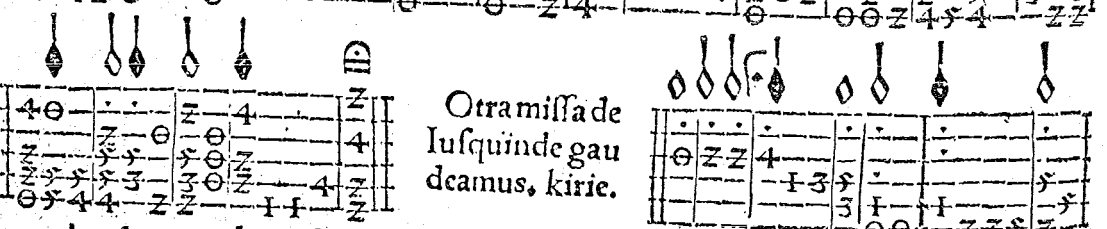
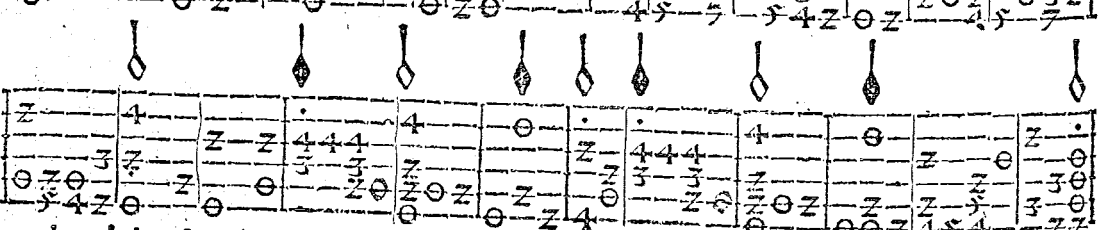
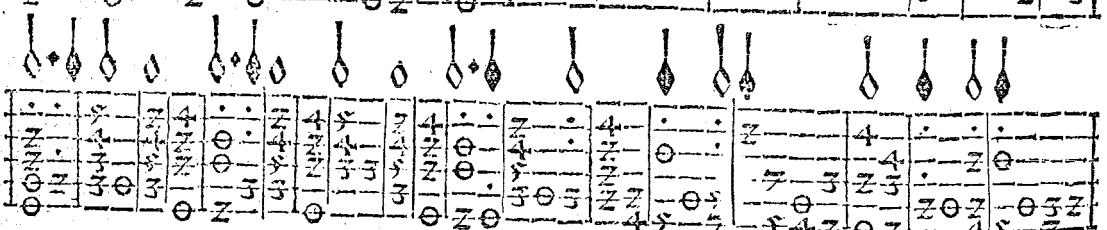
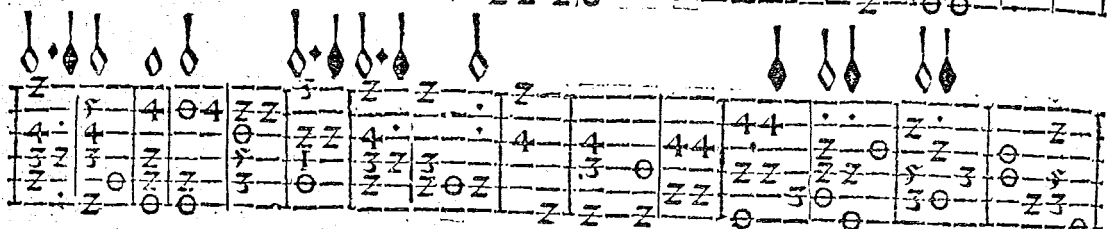
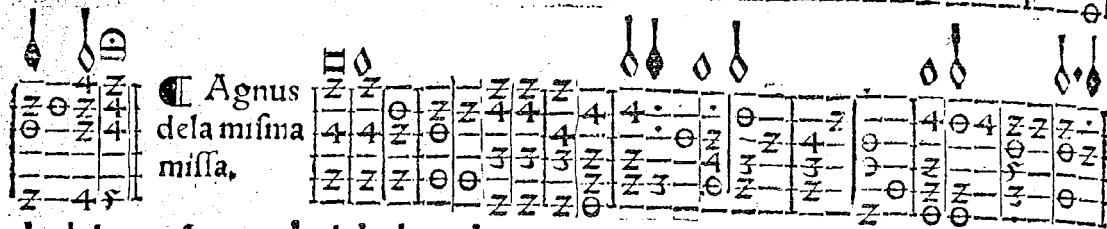
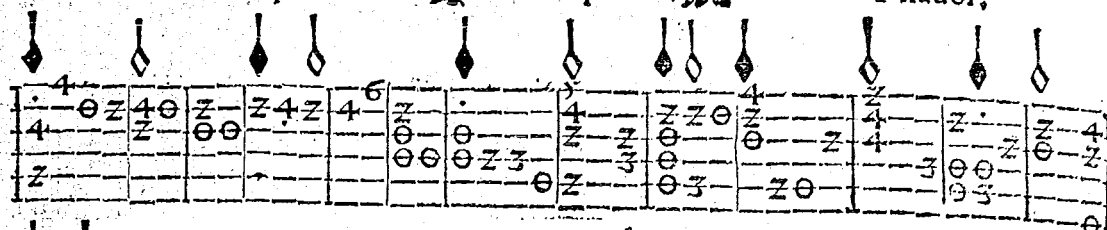
In nomine
domini dela
sol fa re mi.

Osana de la
misma mis-
sa.

Missa de Iusquin

Libro quinto.

Pisador.



Christe.

Christe.

[illegible]

A musical score for a string quartet, consisting of four staves. The notation includes various note values (quarter, eighth, sixteenth notes) and rests, indicating a complex rhythmic arrangement. The score is written in a traditional musical notation style.

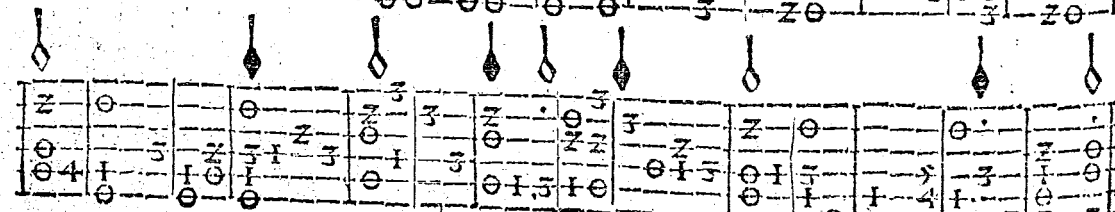
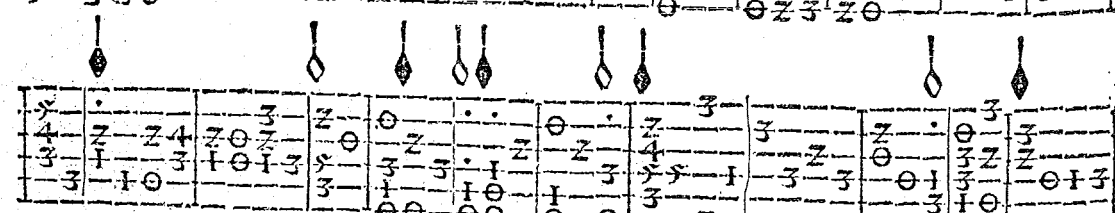
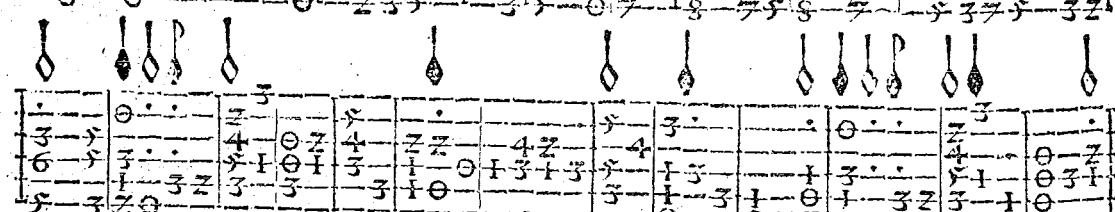
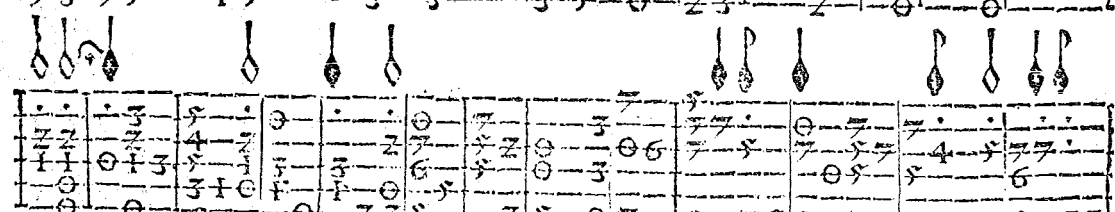
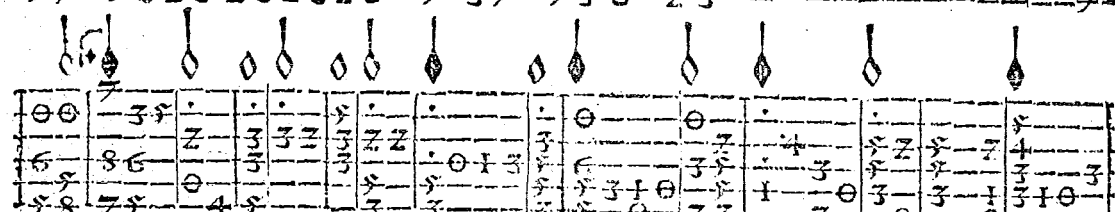
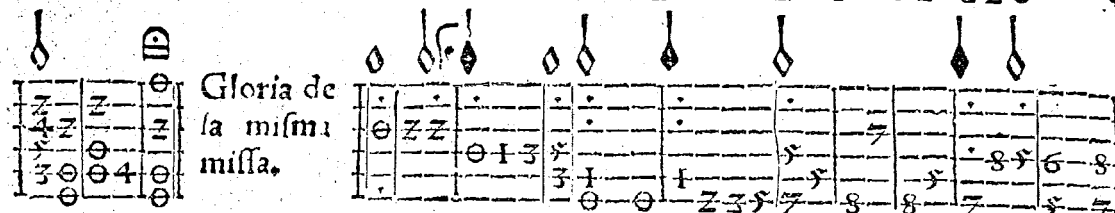
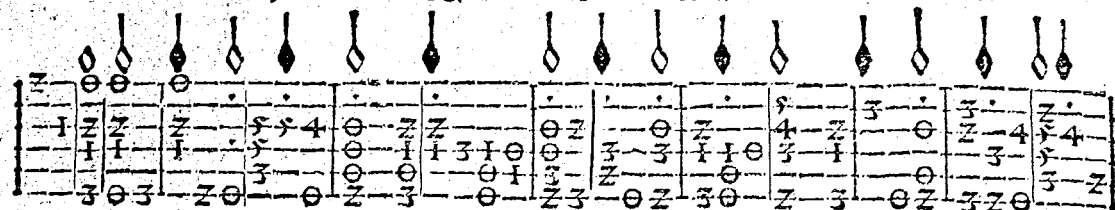
kirie po
strero,

kirie po
strero.

Kyrie eleison

Handwritten musical notation on a single staff, featuring various notes, rests, and a key signature of one sharp (F#). The notation includes a treble clef and a key signature of one sharp (F#). The notes are written in a style that appears to be a mix of standard musical notation and shorthand. The staff is divided into measures by vertical bar lines. The notes are written in a way that suggests a specific melodic line, with some notes having stems and others being beamed together. The key signature is indicated by a sharp sign (#) on the F line. The notation is somewhat difficult to read due to the handwriting and the quality of the image.

G. in



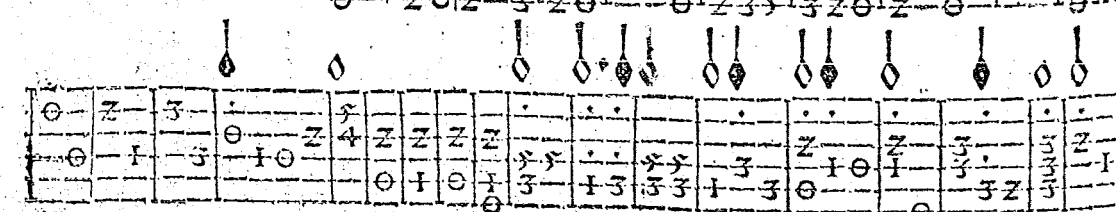
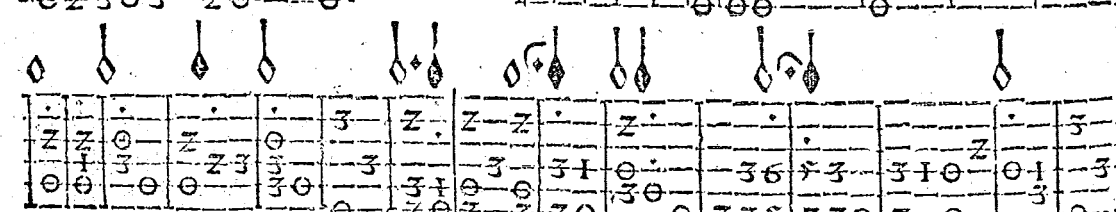
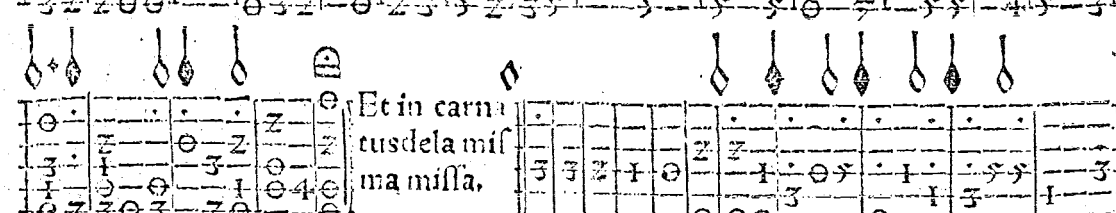
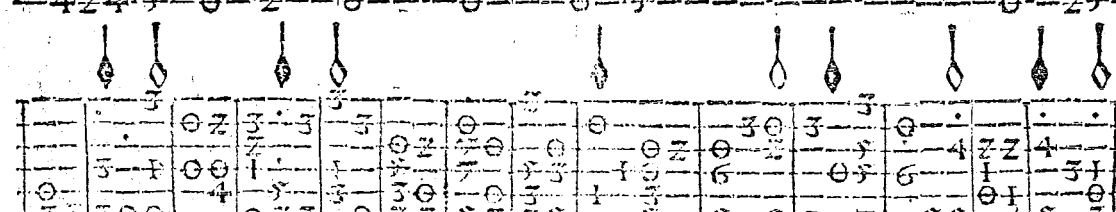
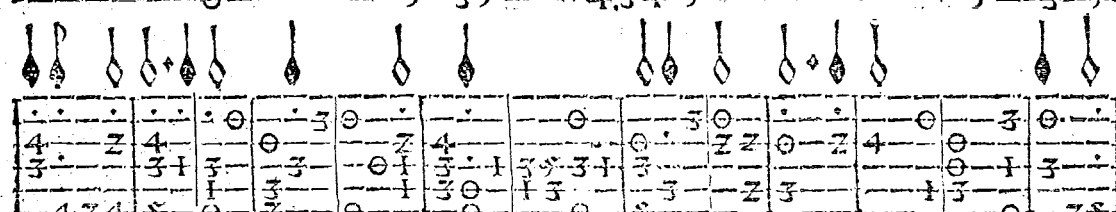
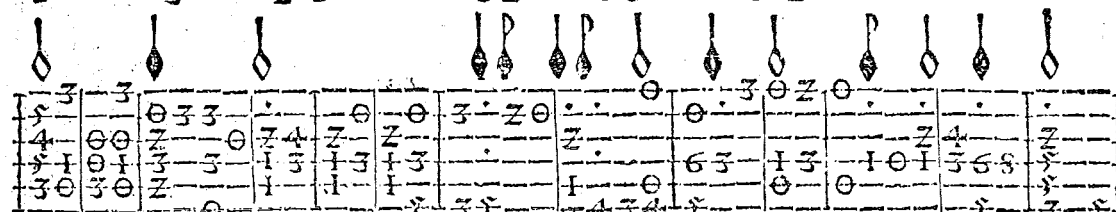
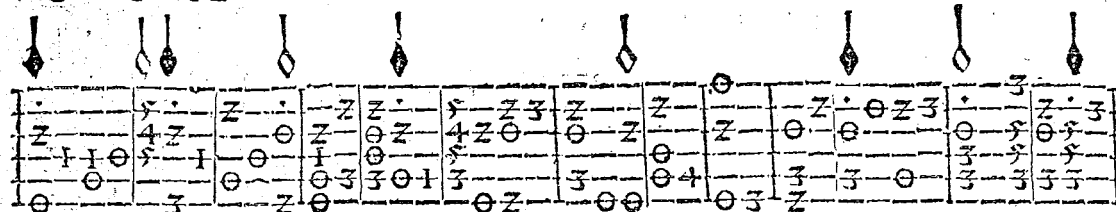
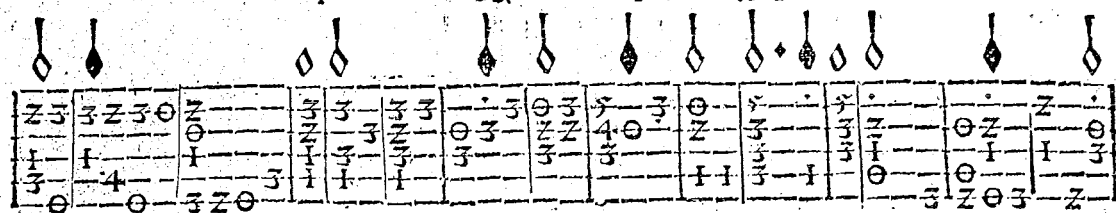
Quitolis de
la misma mis
sa,

H III

Handwritten musical notation for a Mass, featuring staves with notes, rests, and figured bass. The notation is organized into systems, with some systems containing multiple staves. The text "Credo degau deamus de la miſma miſſa." is visible at the bottom right of the page.

Credo degau
deamus de la
miſma miſſa.

The page contains ten staves of musical notation. Each staff begins with a clef and a key signature. The notation includes various note values (e.g., minims, crotchets, quavers) and rests. The music is written in a style characteristic of early modern lute tablature or similar instruments. The staves are arranged in a single column, and the notation is dense and complex.

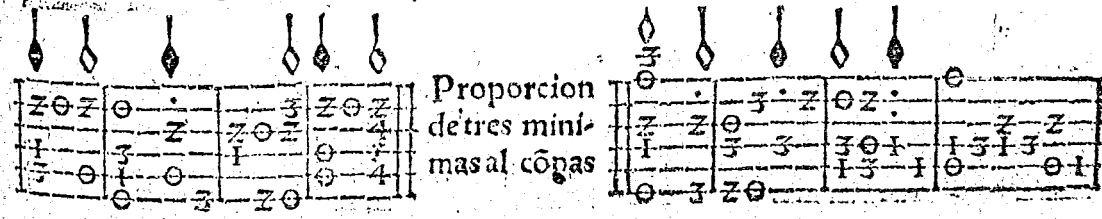
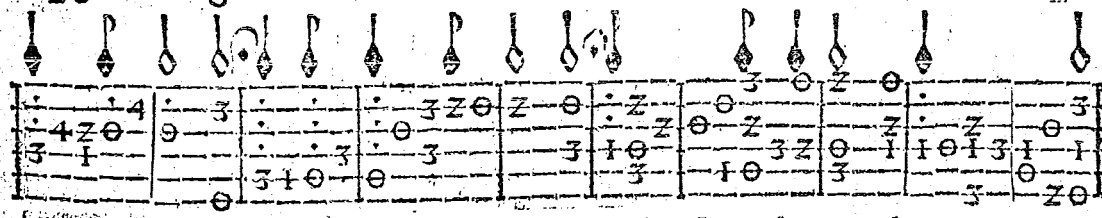
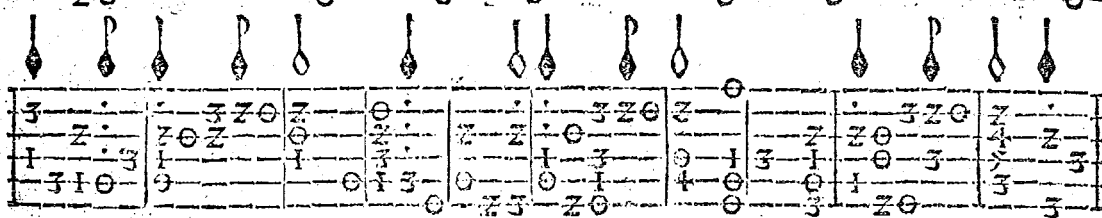
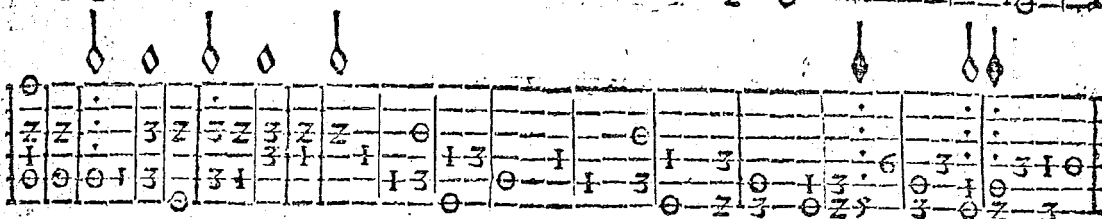
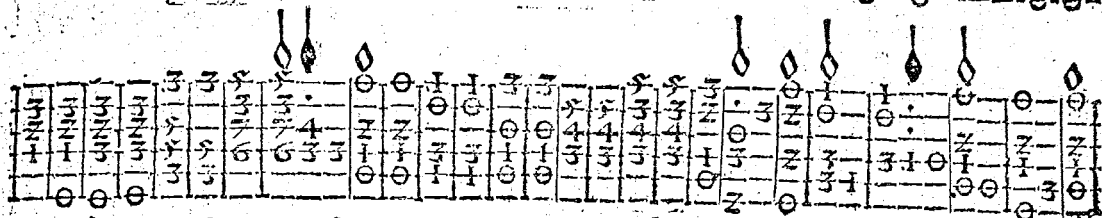
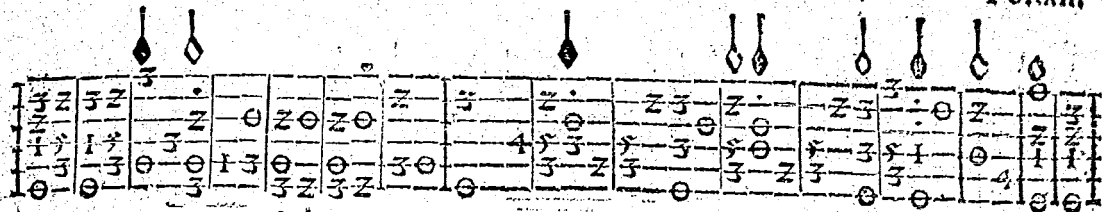


Et in carna
tus dela mis
ma missa.

The image shows a page of musical notation from a manuscript. The page is titled "Mislas de Iusquin" and "Libro quinto." The notation is in a historical style, likely from the 16th or 17th century. The page contains ten staves of music, each with various notes, rests, and accidentals. Above each staff are various musical symbols, including clefs and ornaments. The page is numbered "Fo. lxi." in the top right corner.

Et spiritū san-
ctū de la mis-
sa missa.

The page contains ten staves of musical notation, each with a single note above it. The notation is a form of early printed music, likely from a 16th-century manuscript. The notes are represented by circles with stems, and the rests are represented by horizontal lines. The text 'Et spiritū san-ctū de la mis-sa missa.' is written in a Gothic script between the second and third staves. The page is numbered '54' in the top right corner.



Proporcion
de tres mini-
mas al cōpas

First system of musical notation, featuring a single staff with various rhythmic values and accidentals.

Sanctus
de la misma
misfa.

Second system of musical notation, featuring a single staff with various rhythmic values and accidentals.

Third system of musical notation, featuring a single staff with various rhythmic values and accidentals.

Fourth system of musical notation, featuring a single staff with various rhythmic values and accidentals.

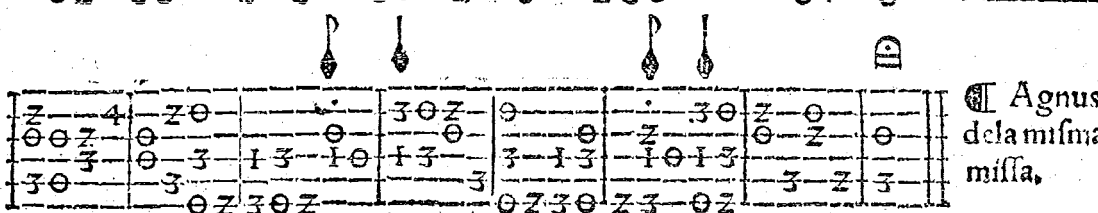
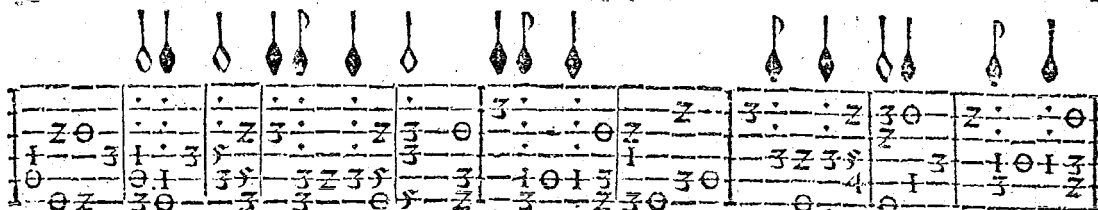
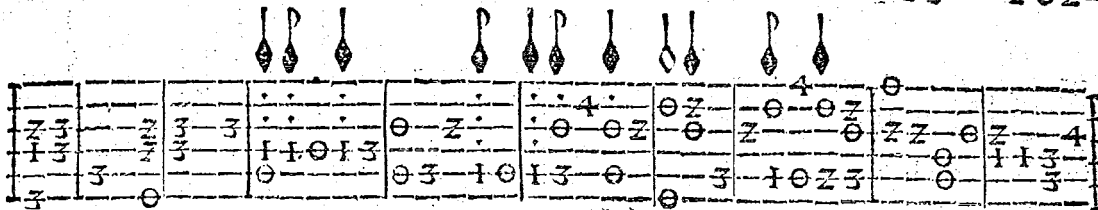
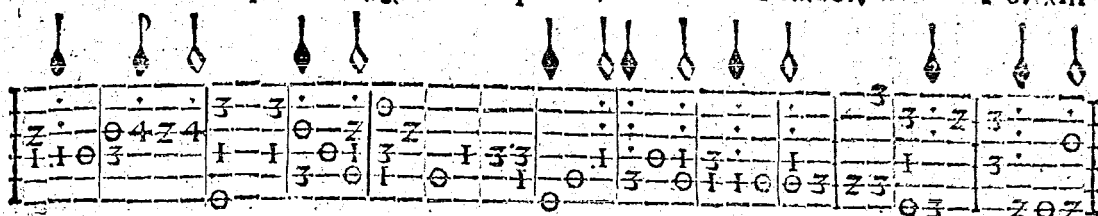
Fifth system of musical notation, featuring a single staff with various rhythmic values and accidentals.

Sixth system of musical notation, featuring a single staff with various rhythmic values and accidentals.

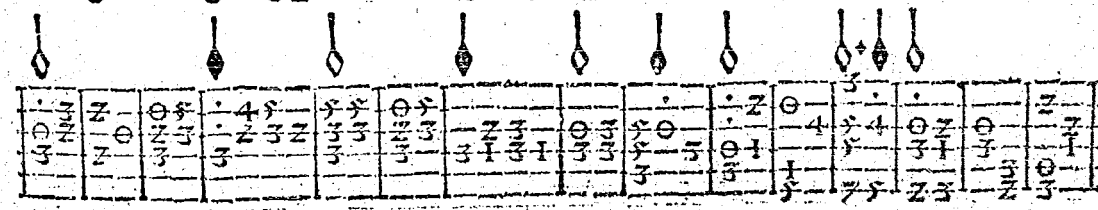
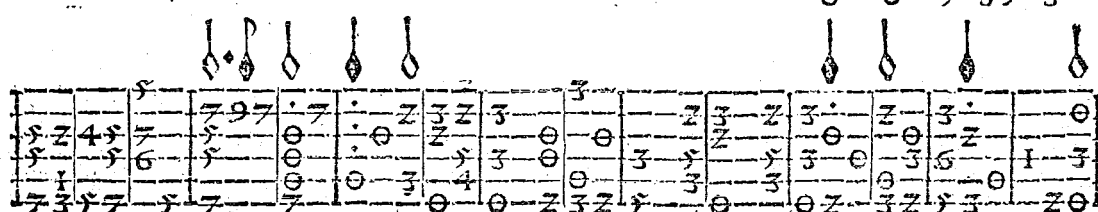
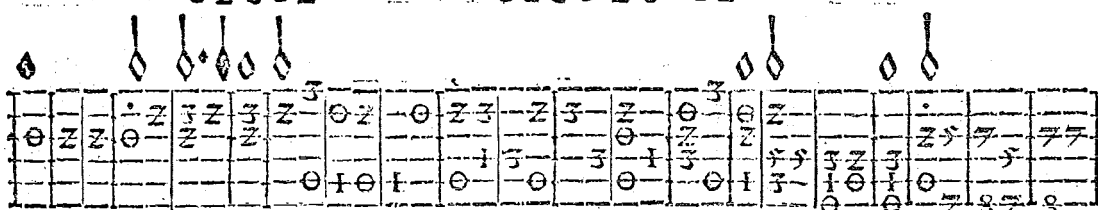
Pleni de la
misfa misfa.

Seventh system of musical notation, featuring a single staff with various rhythmic values and accidentals.

Eighth system of musical notation, featuring a single staff with various rhythmic values and accidentals.



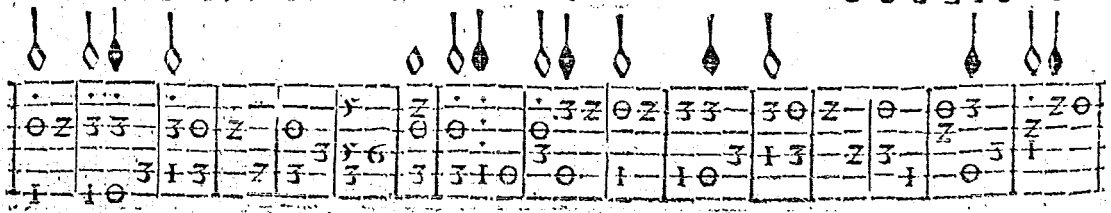
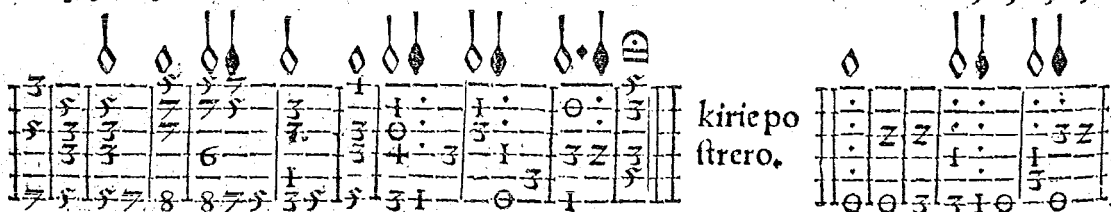
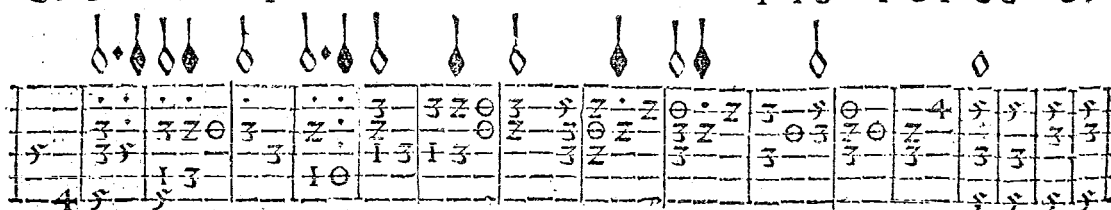
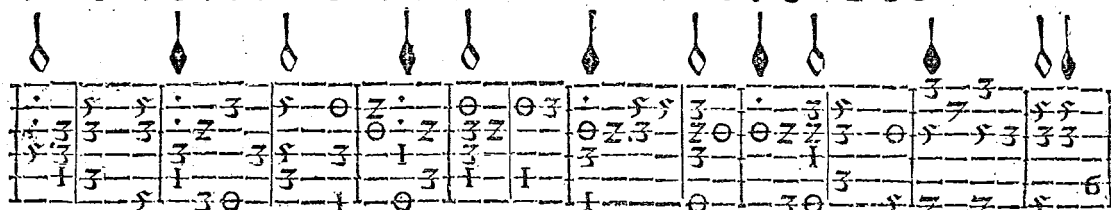
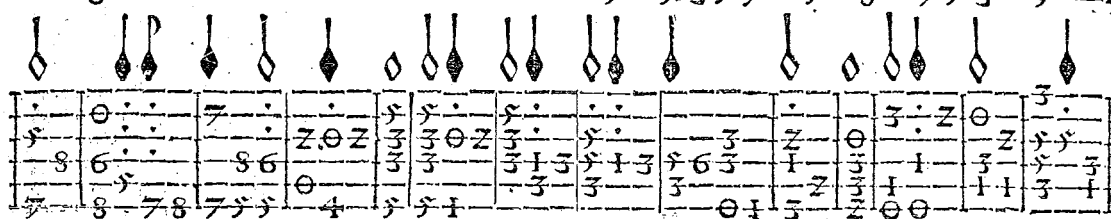
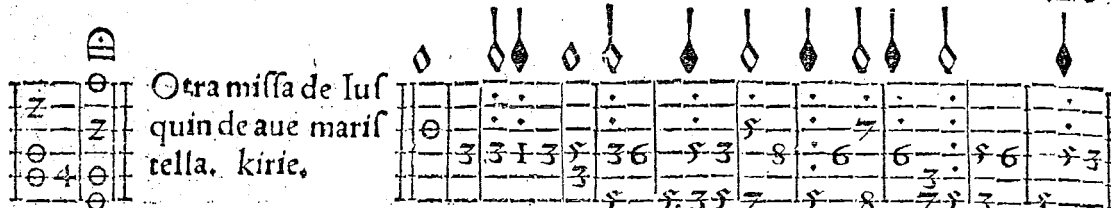
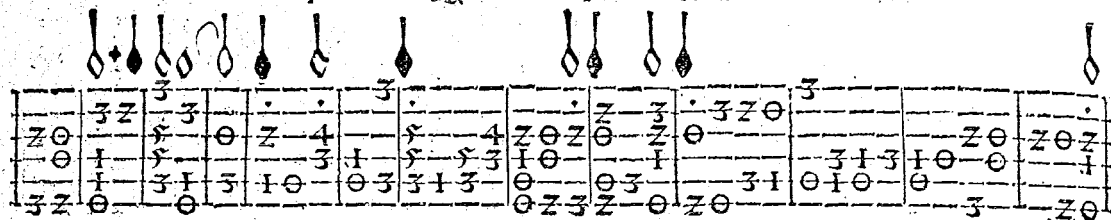
Agnes
de la misma
missa.

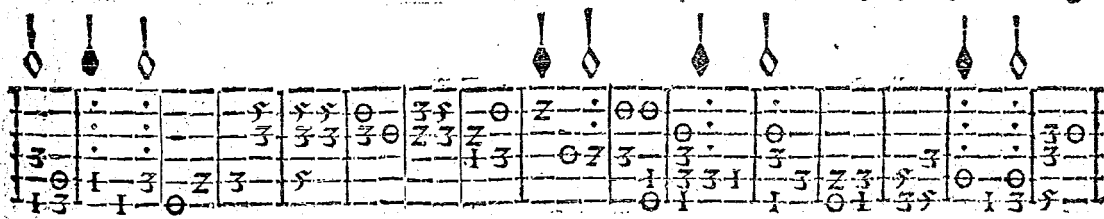
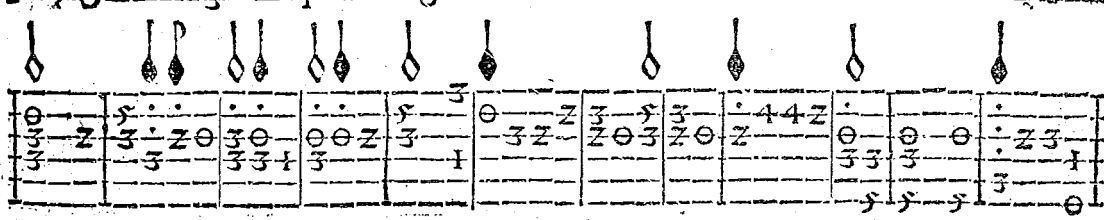
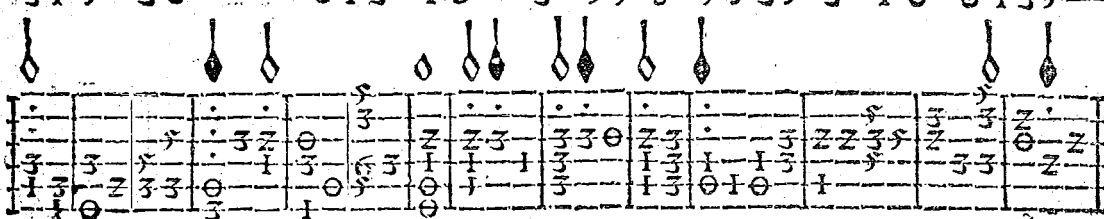
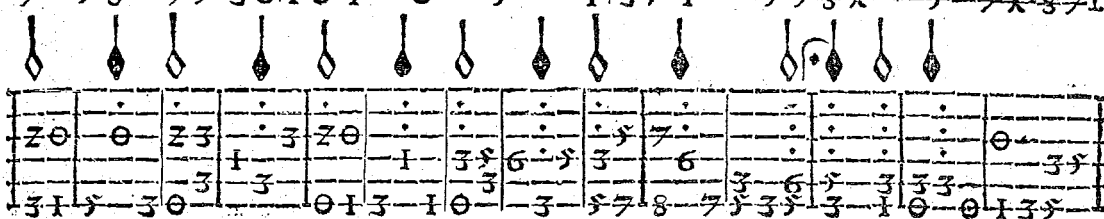
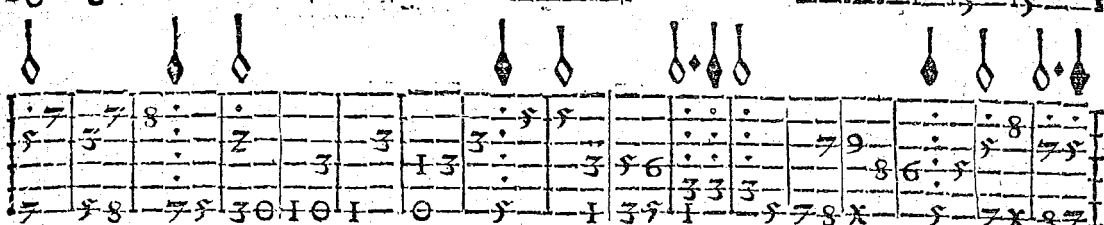
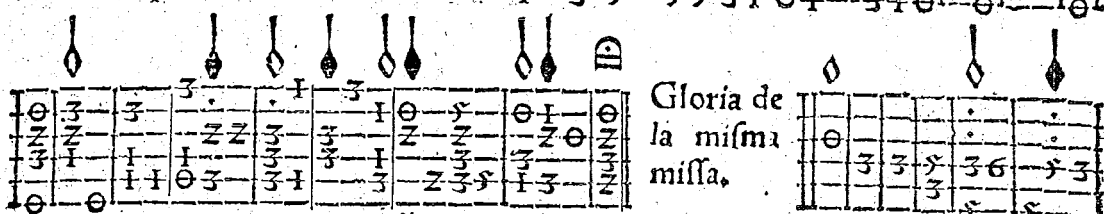
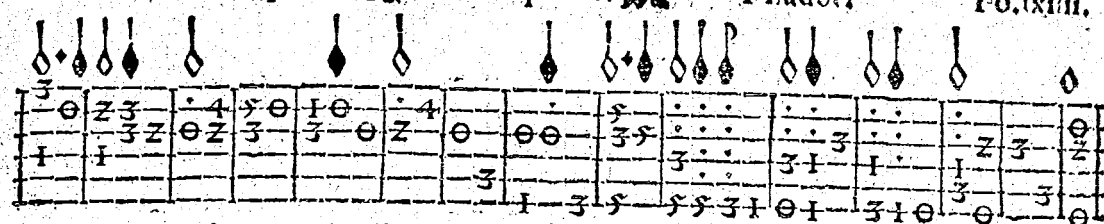


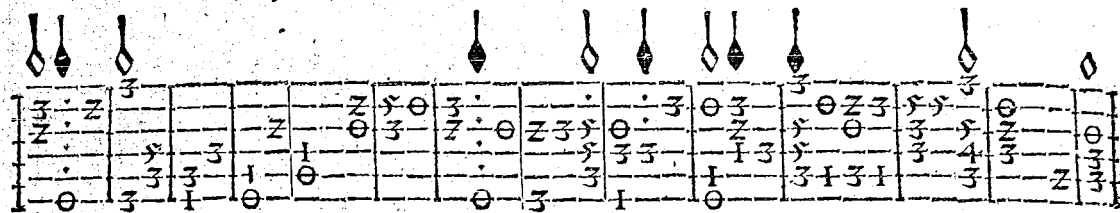
Missas de Iusquin,

Libro quinto.

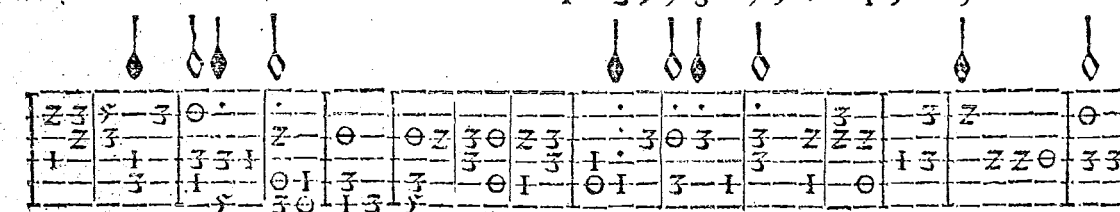
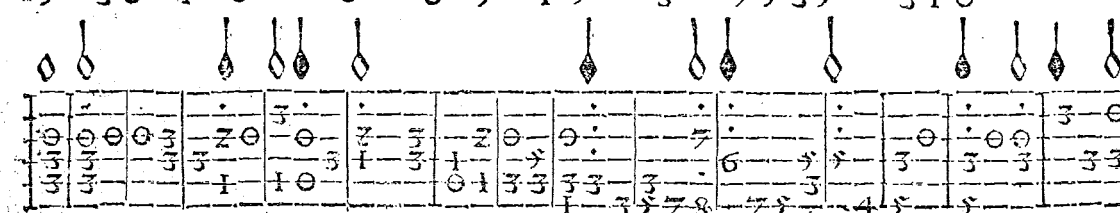
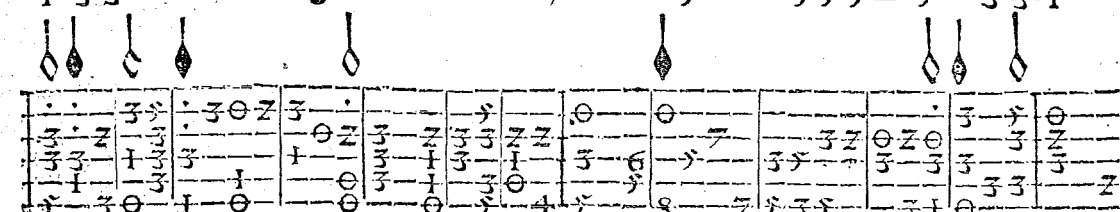
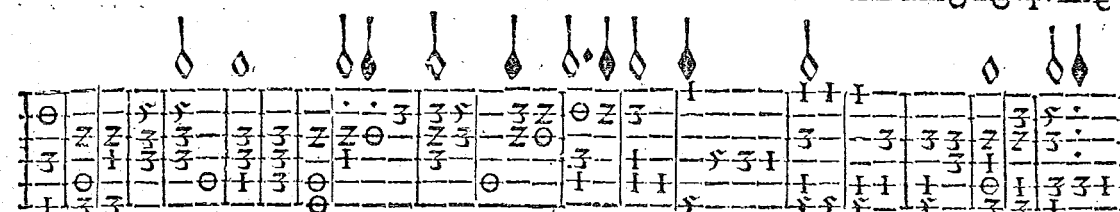
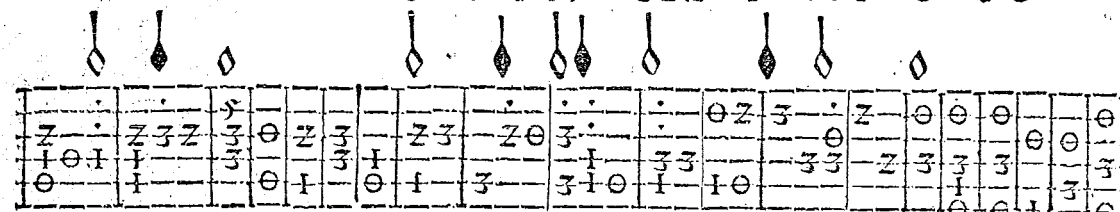
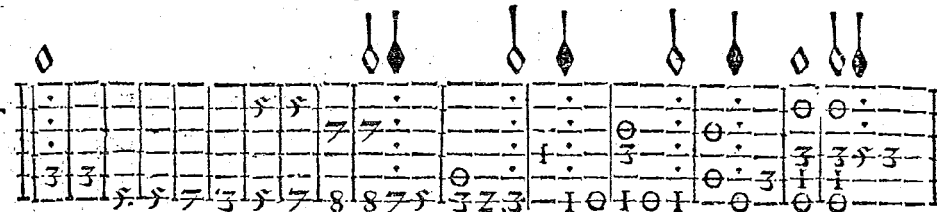
Pisador,

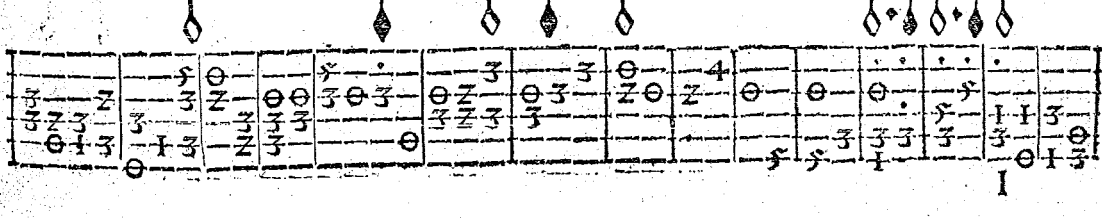
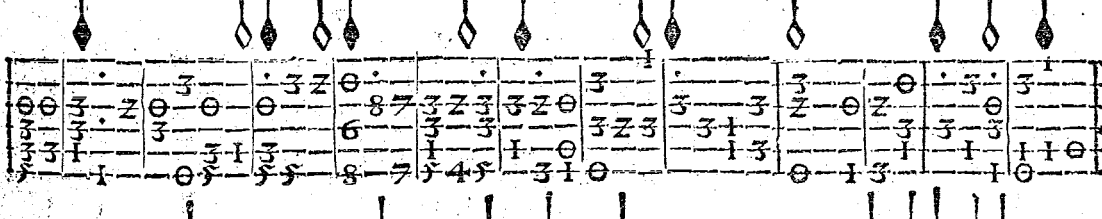
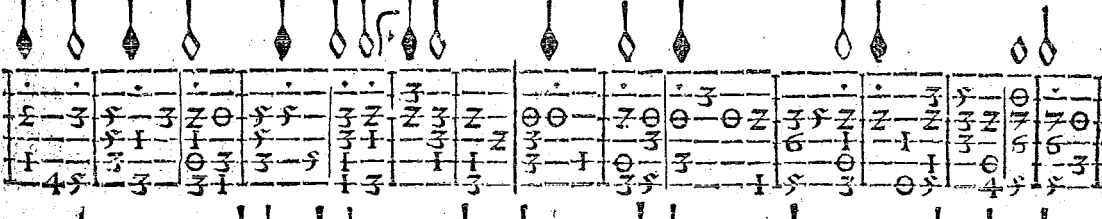
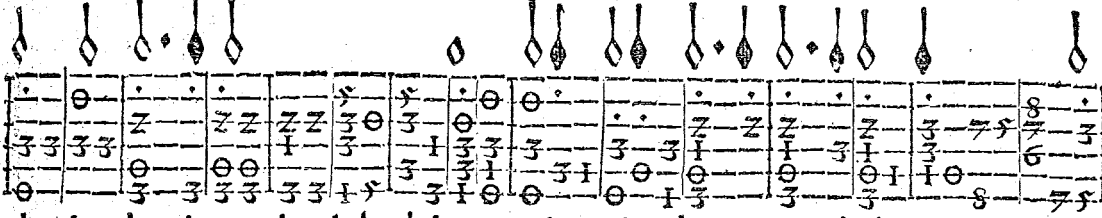
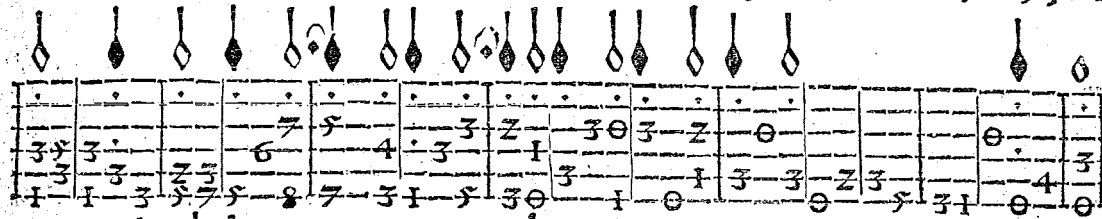
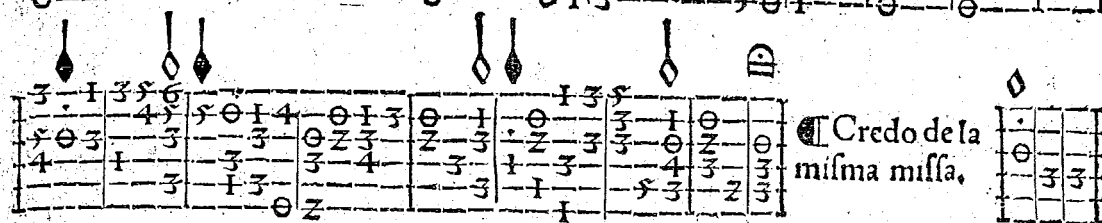
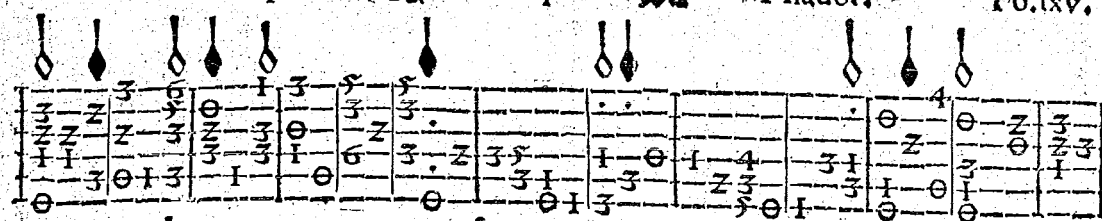


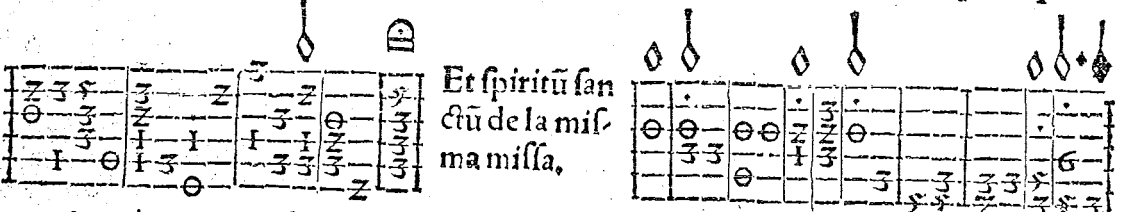
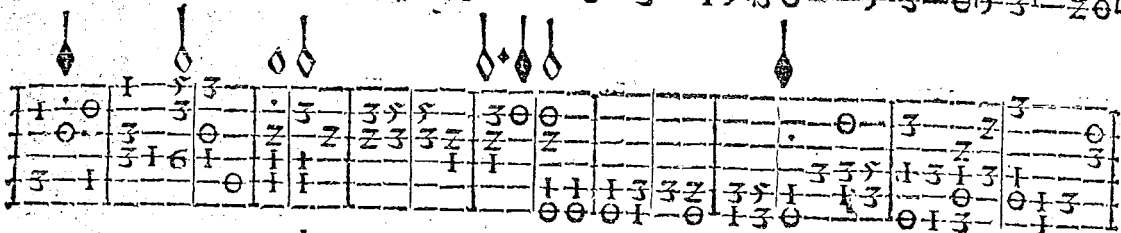
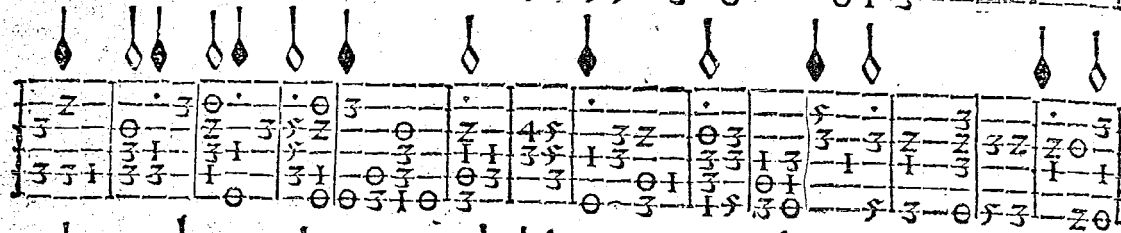
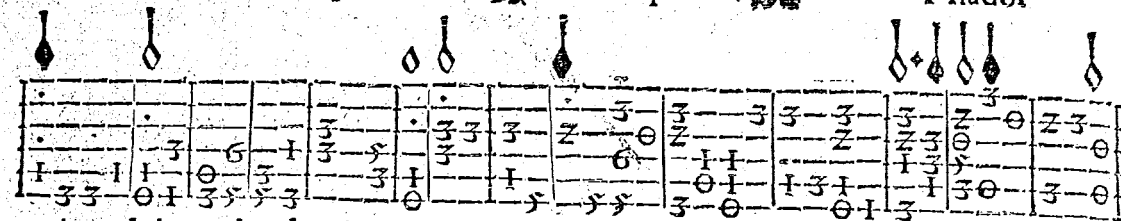




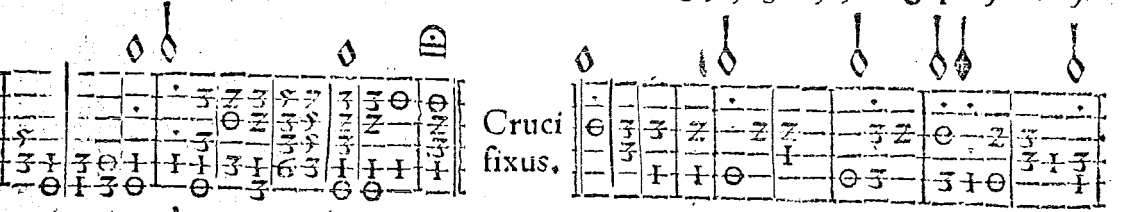
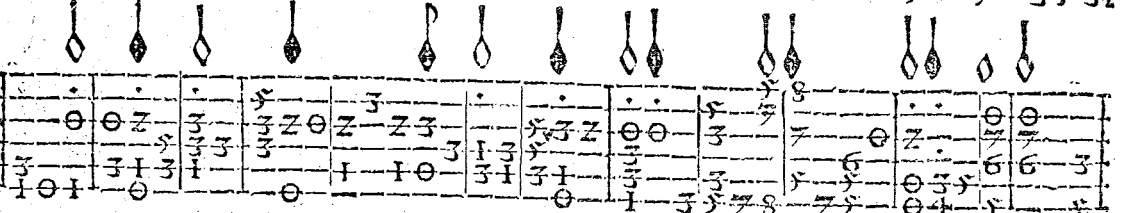
Quitolis de
la misina mis
sa.



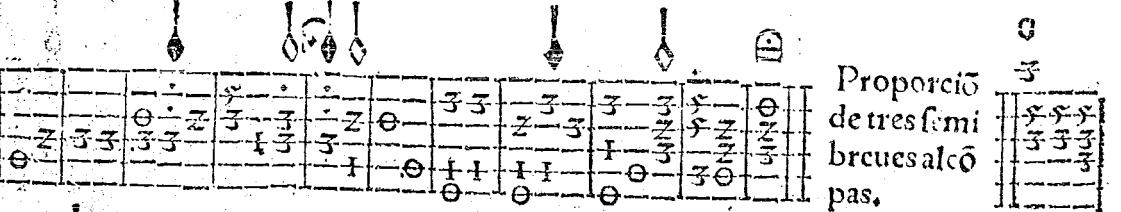




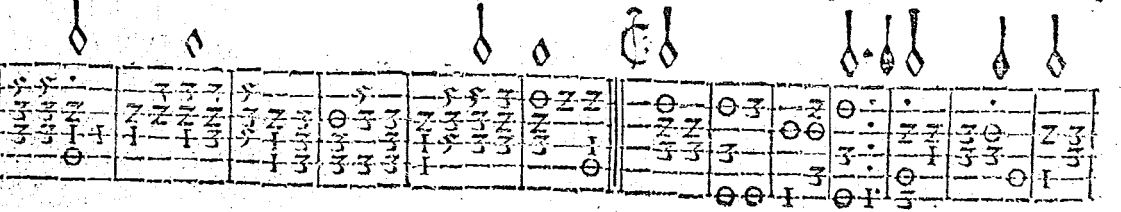
Et spiritū san
ctū de la mis
sa missa,



Cruci
fixus.



Proporciō
de tres semi
breues alcō
pas.

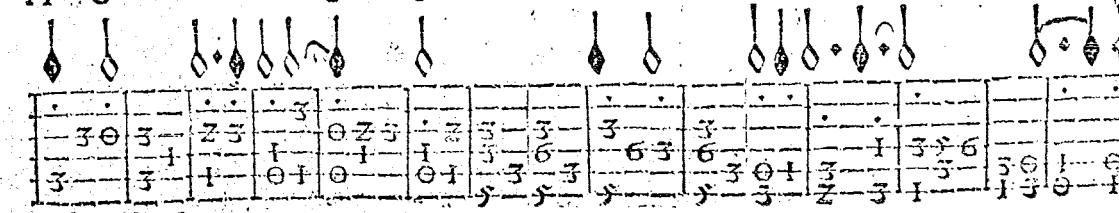
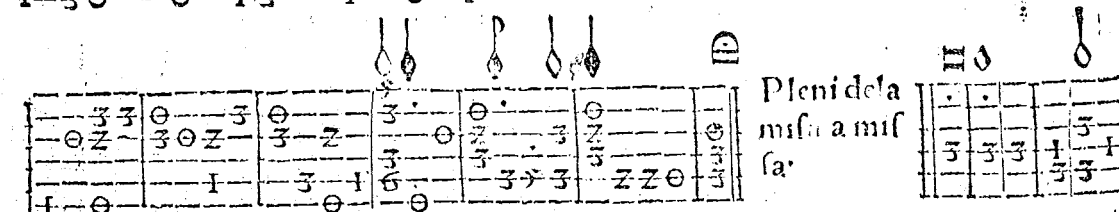
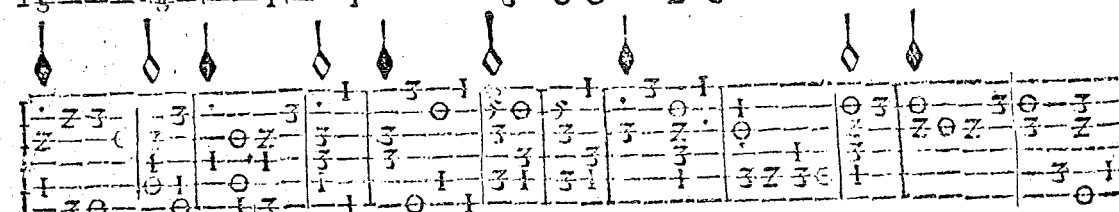
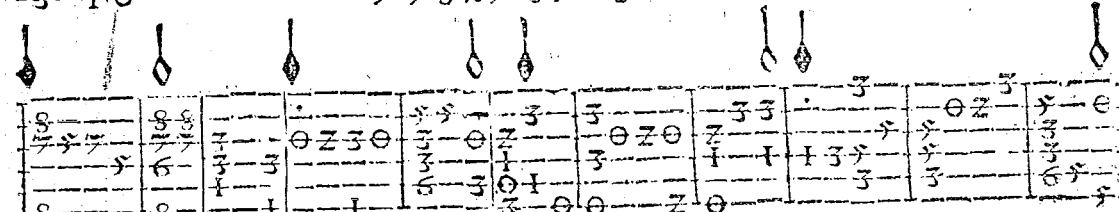
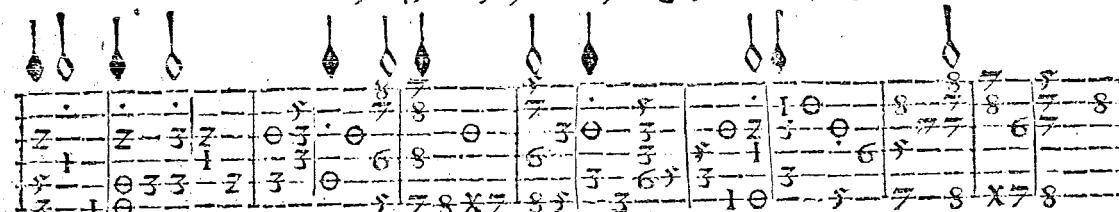
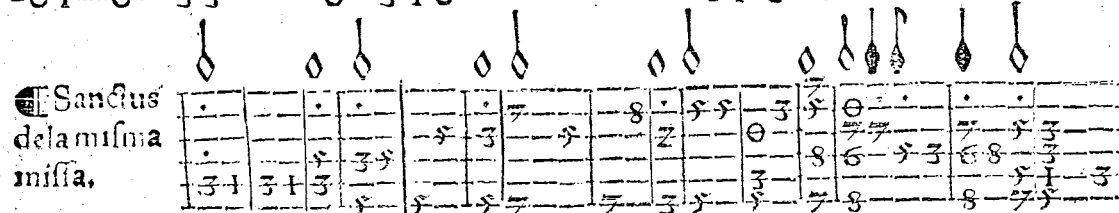
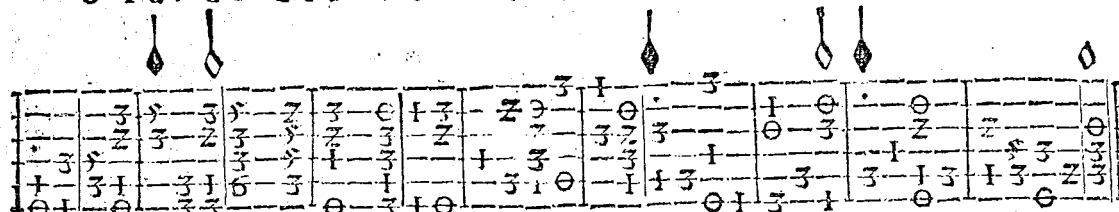
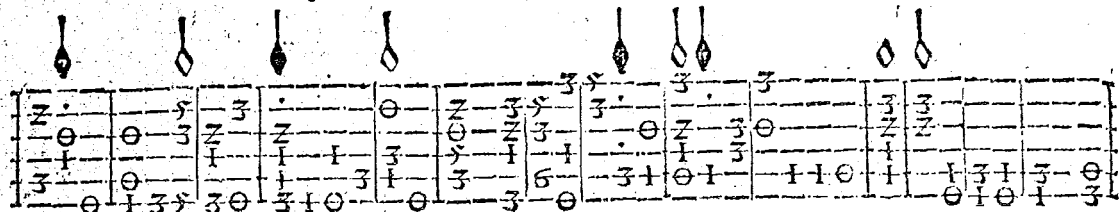


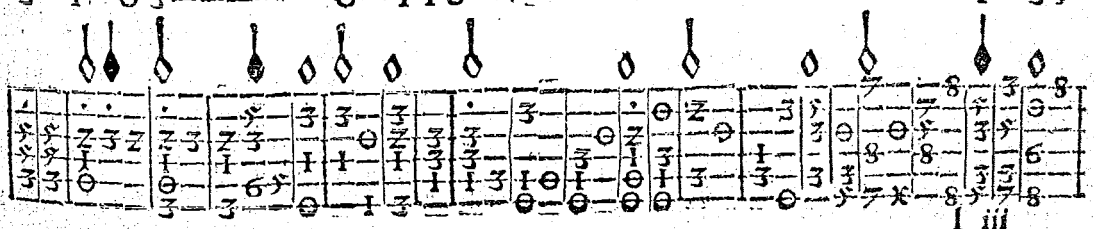
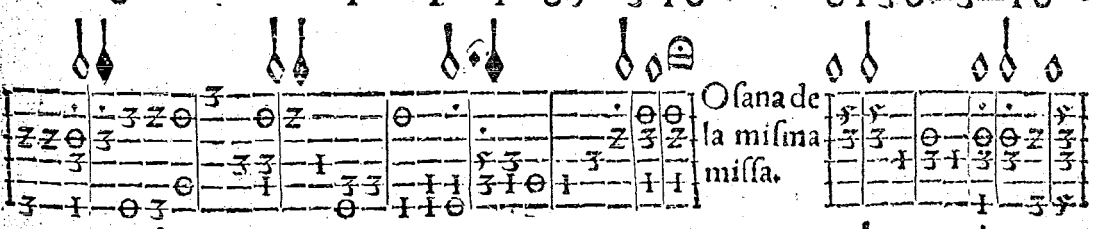
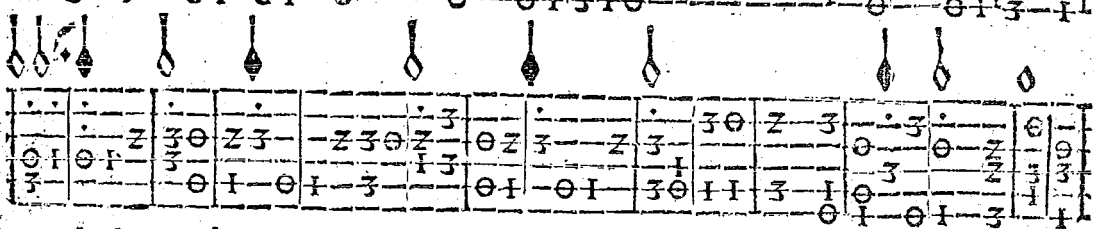
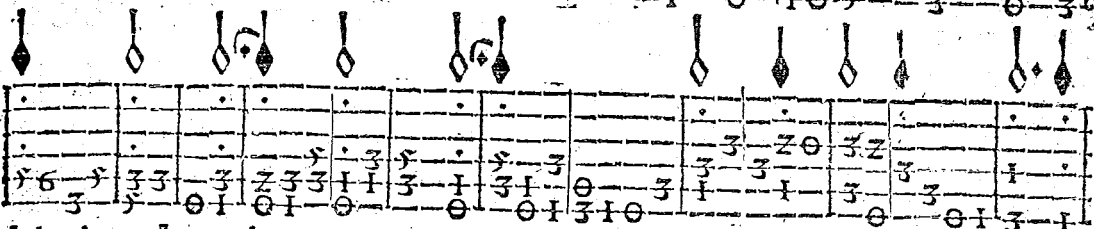
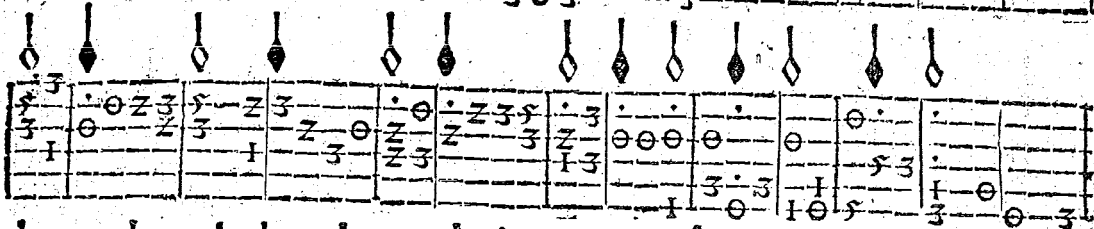
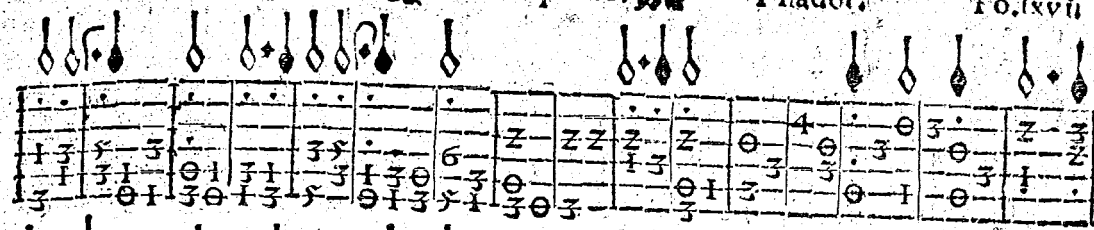
This page contains ten systems of musical notation for a lute piece. Each system consists of a staff with rhythmic notation (notes with stems and flags) and a corresponding line of lute tablature (letters and numbers). The notation is arranged in a single column, with each system separated by a small gap. The tablature uses letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, x, y, z) and numbers (1-9) to represent fret positions on the strings. The piece is titled 'Misſas de Iuſquin' and is from 'Libro quinto' of the 'Pifaſor' collection, page 'Po. lxxv'.

Missas de Lusquin.

Libro quinto.

Pisador






Osana de
la misma
missa.


Missas de Iusquin.


Libro quinto,


Pisador


[illegible][illegible]




























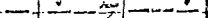








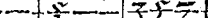


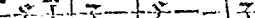
















































































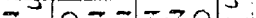





















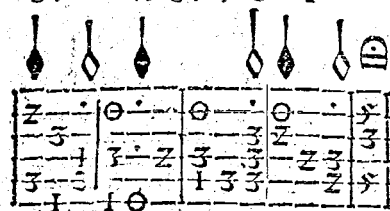
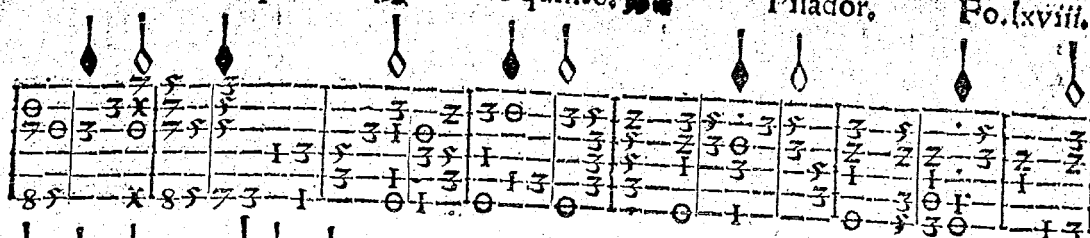




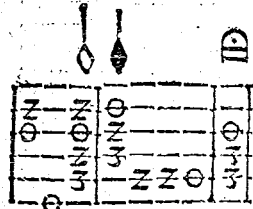
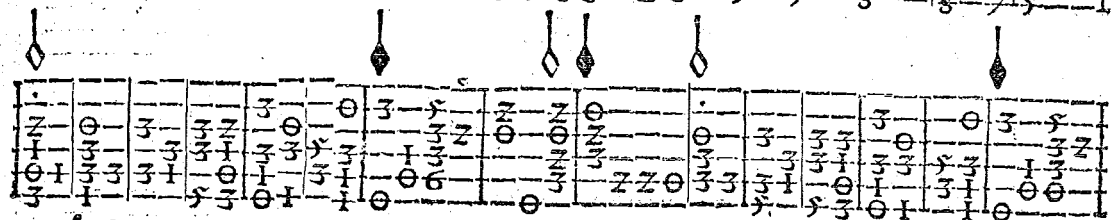
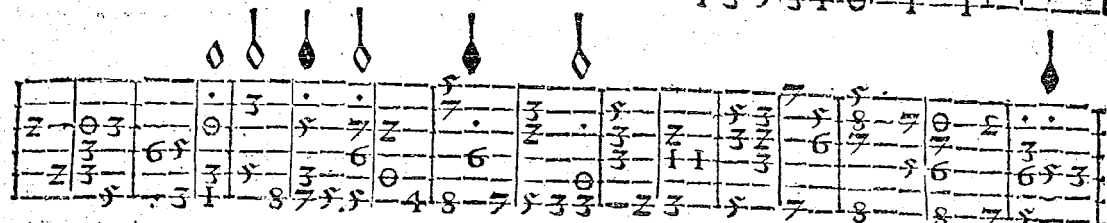
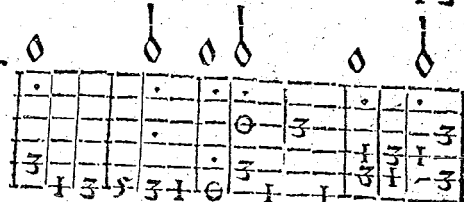


Agnus
de la misma
missa.

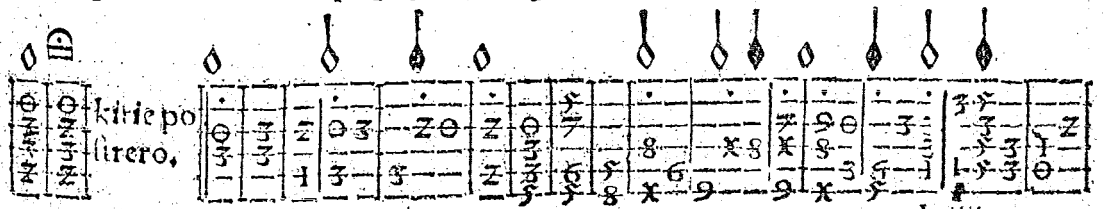
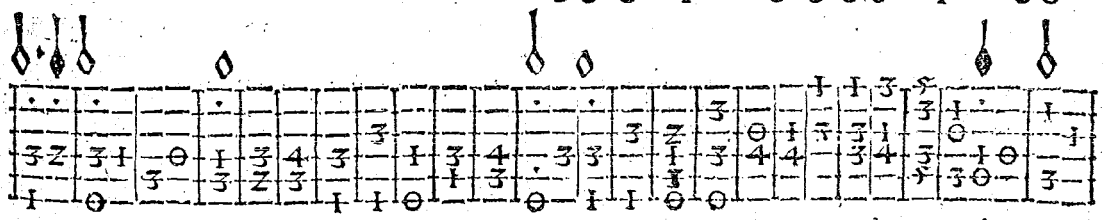
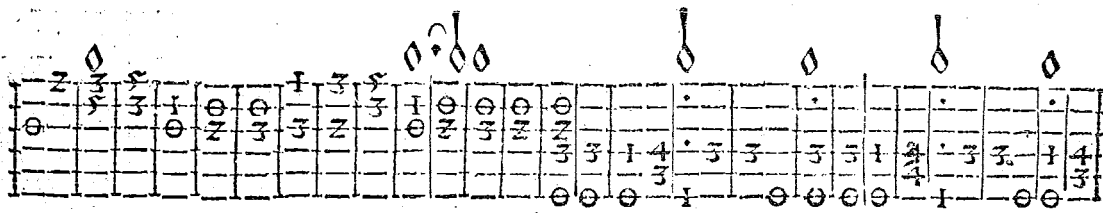
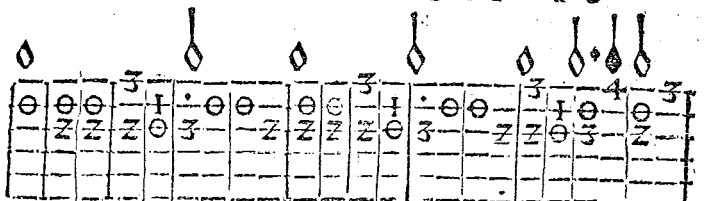
[illegible]



Otra missa de Iusquin de beata virgen, kirie.



Christe.

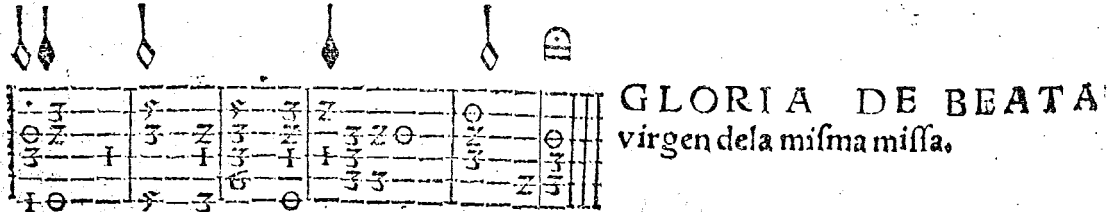
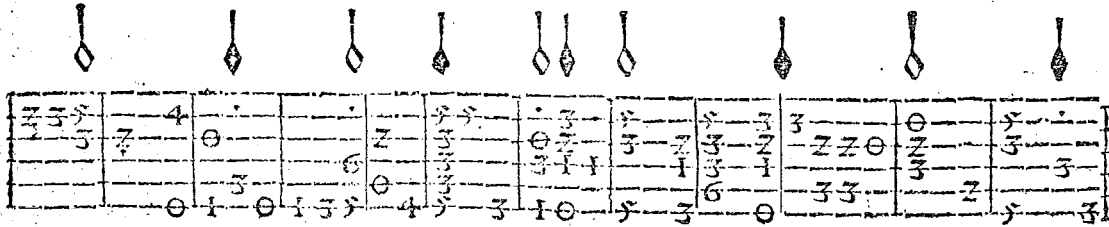
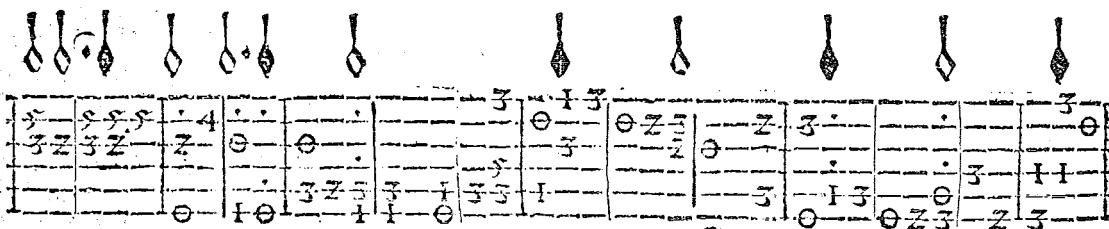
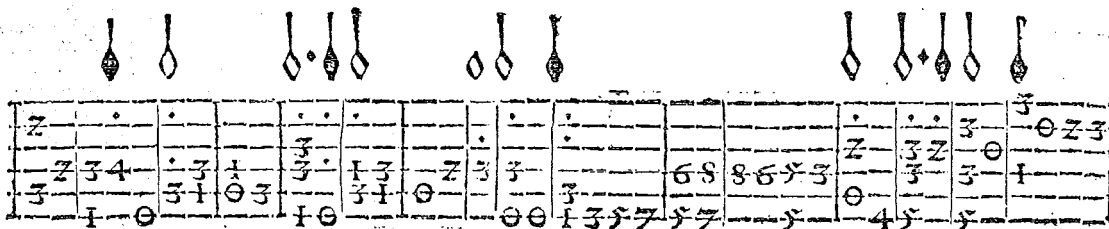
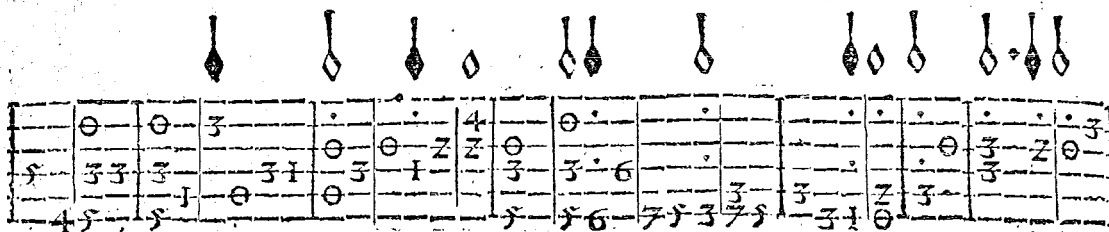
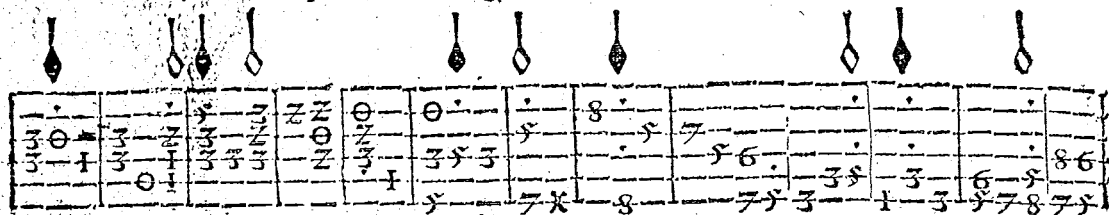


kirie po
firero,

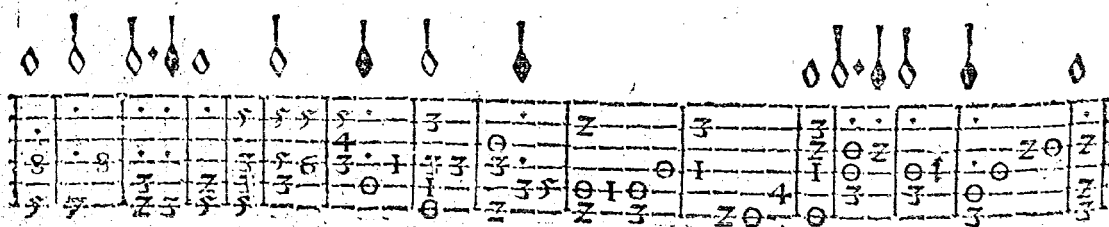
Missas de Iusquin.

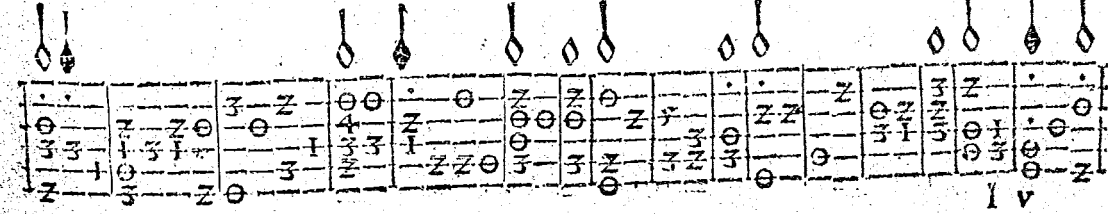
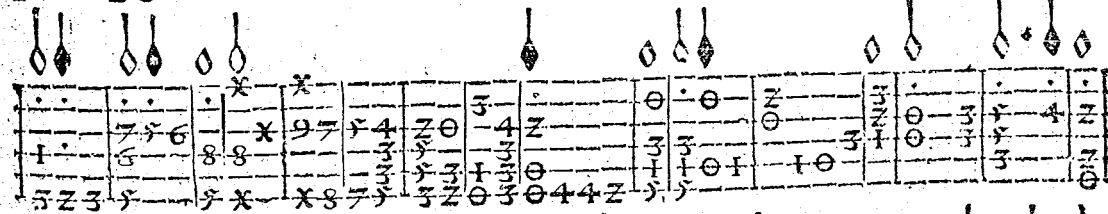
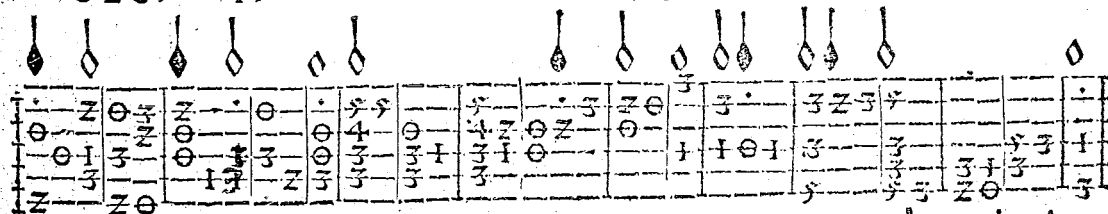
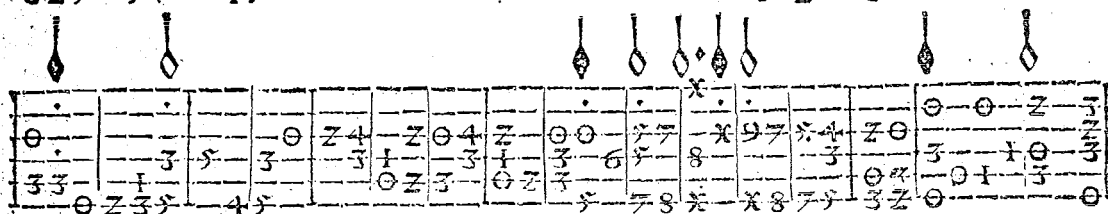
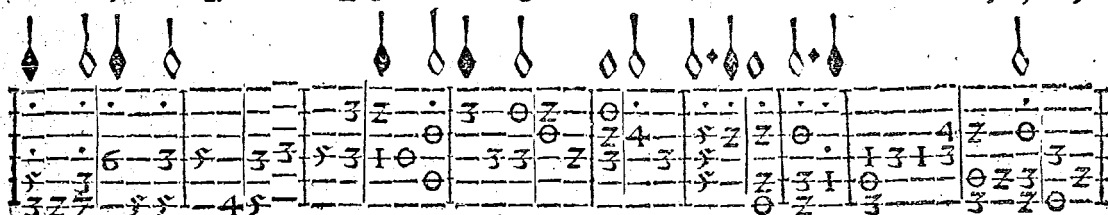
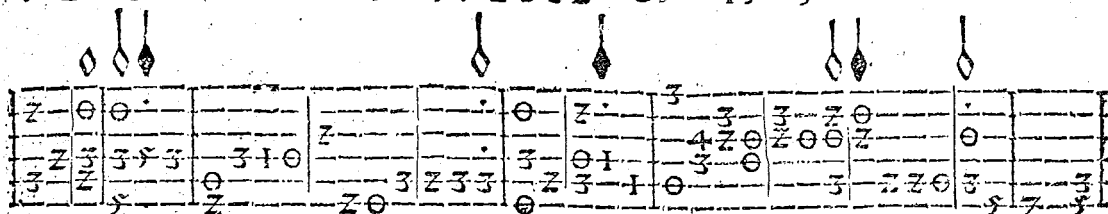
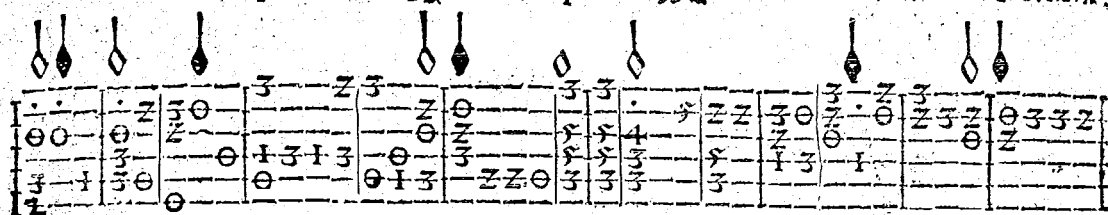
Libro quinto.

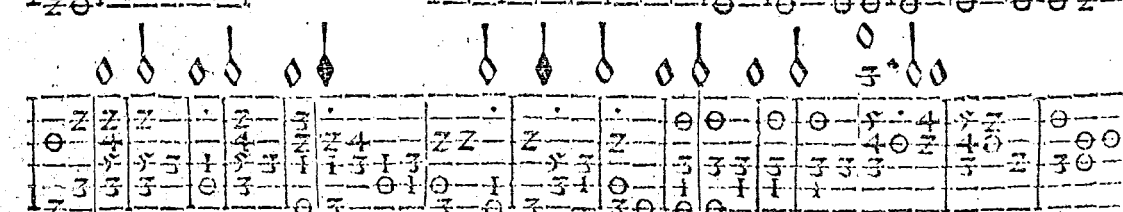
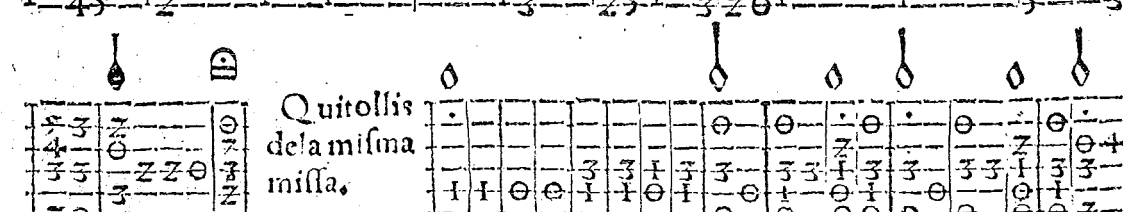
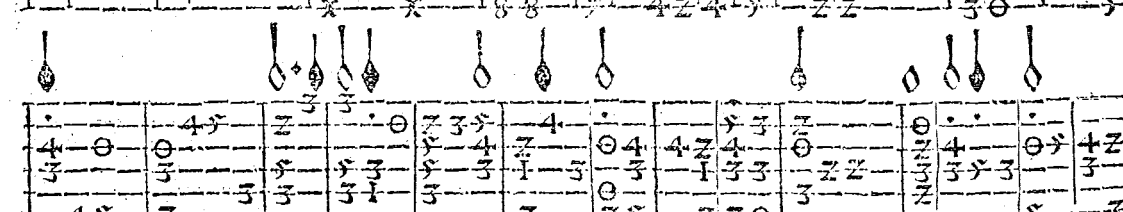
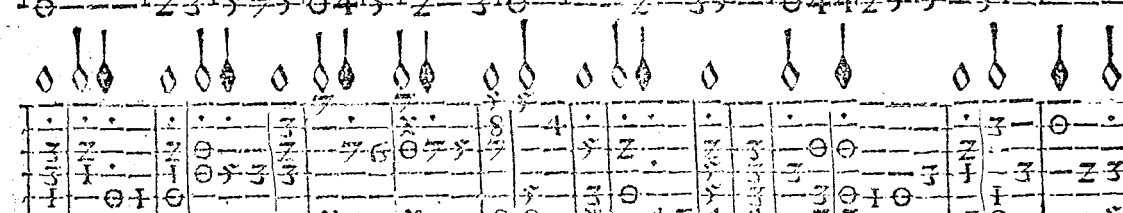
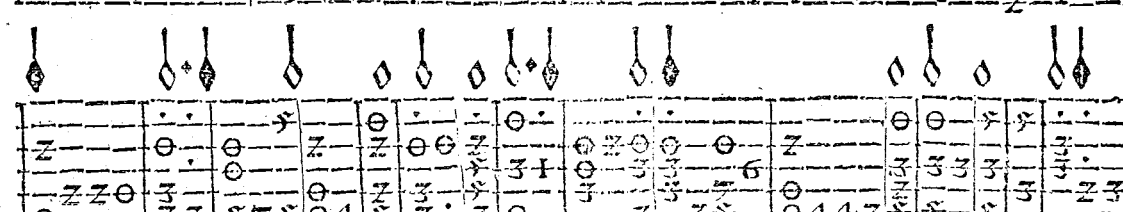
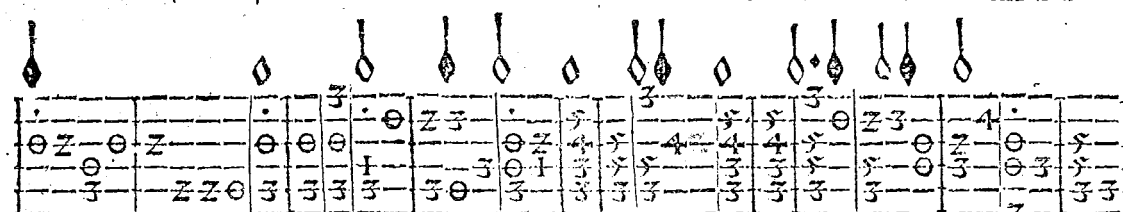
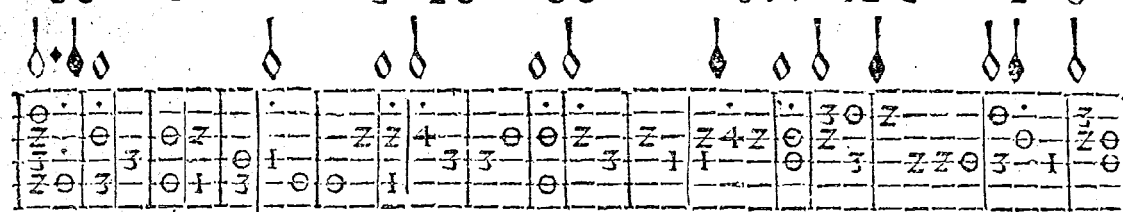
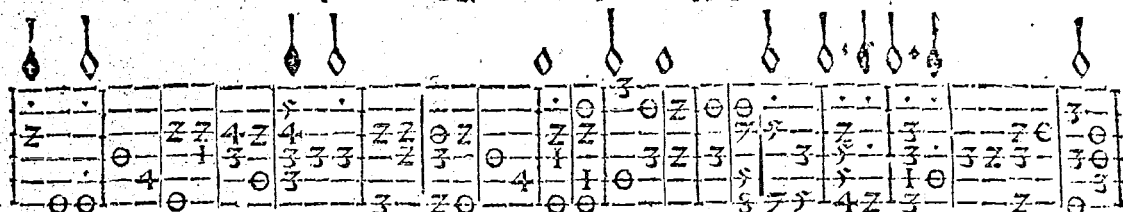
Pisador



GLORIA DE BEATA
virgen dela misma missa.







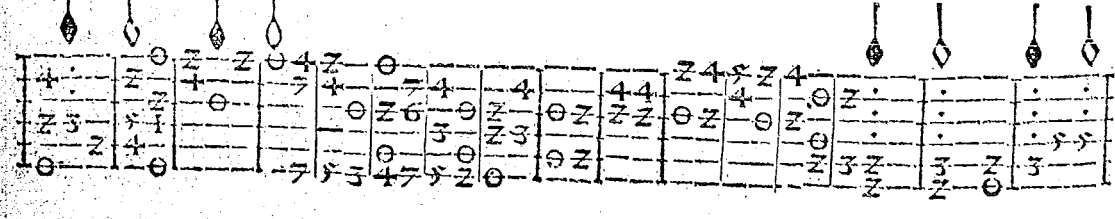
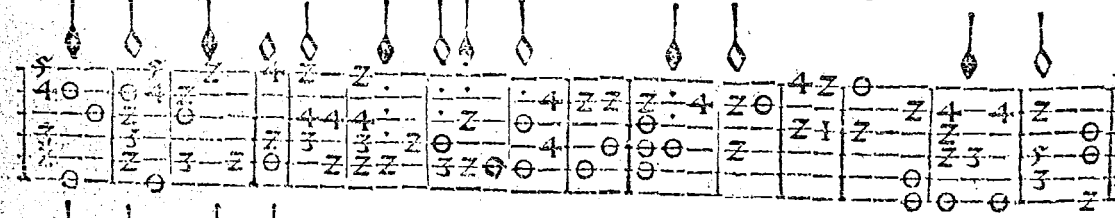
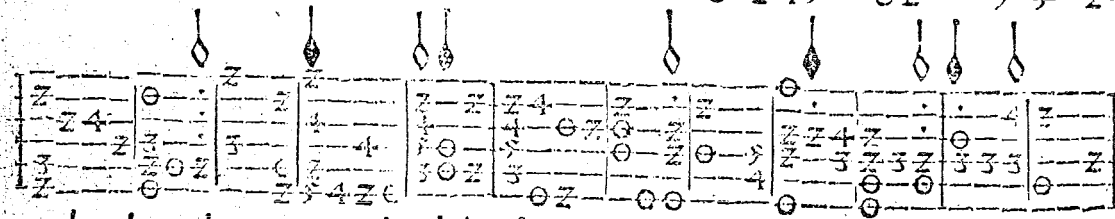
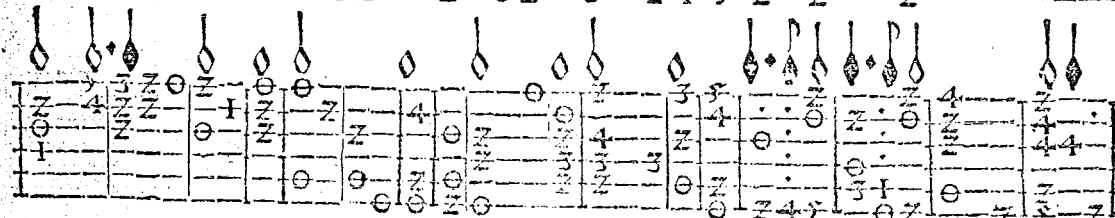
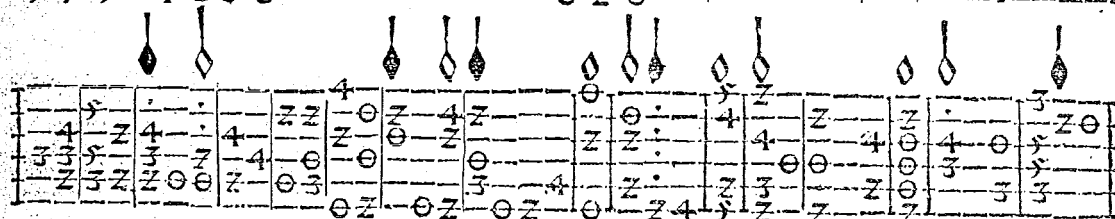
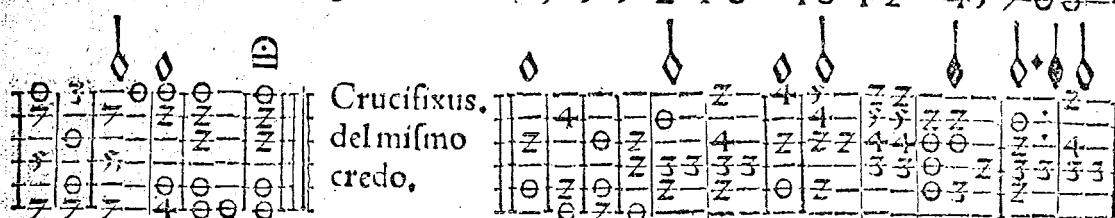
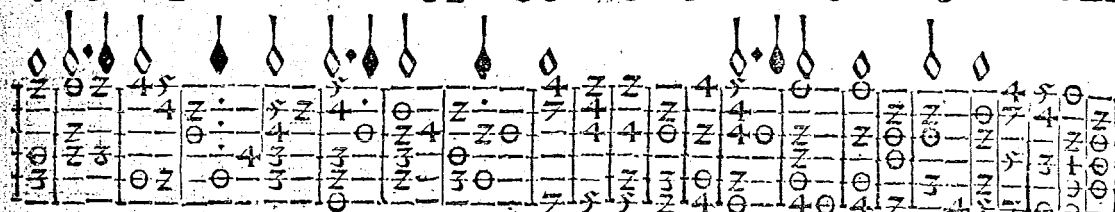
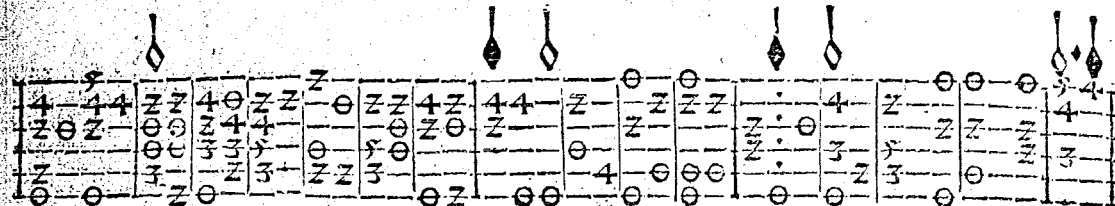
Quitollis
de la misma
misla.

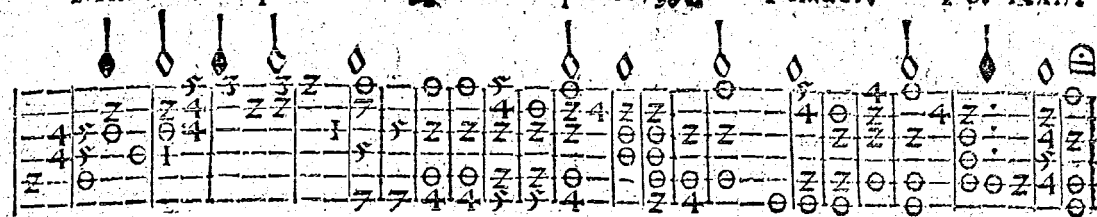
The image shows a page of musical notation from a manuscript, specifically a page from the 'Libro quinto' of 'Missas de Iusquin'. The page is numbered 'Fo. lxx.' in the top right corner. The notation is written on ten staves, each with a different clef (soprano, alto, tenor, and bass). The notes are written in a historical style, with various note heads and stems. There are also rests and other musical symbols. The page is numbered 'Fo. lxx.' in the top right corner.

Cū sancto spi
ritu de la mis
sa missa.

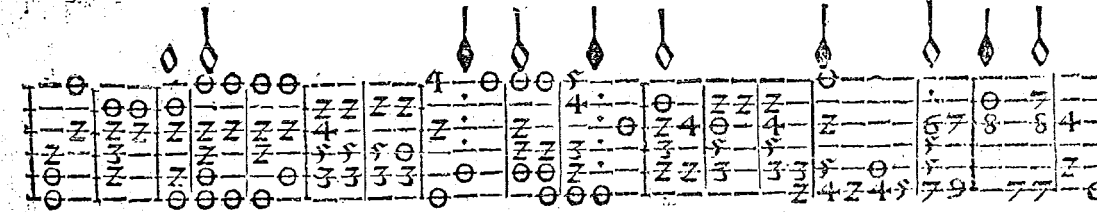
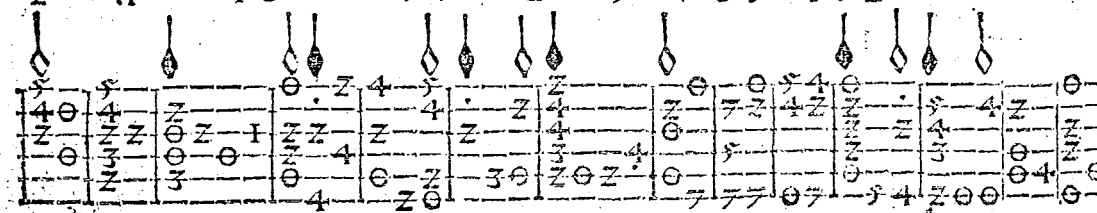
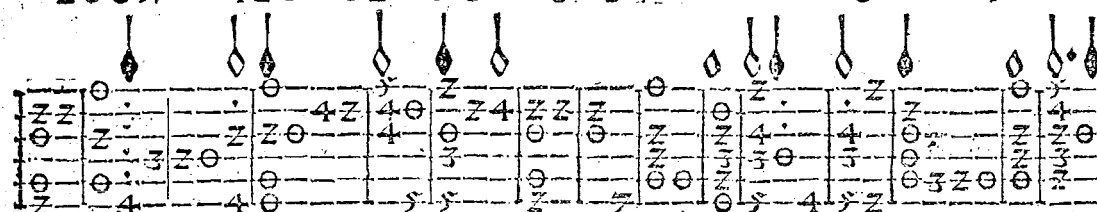
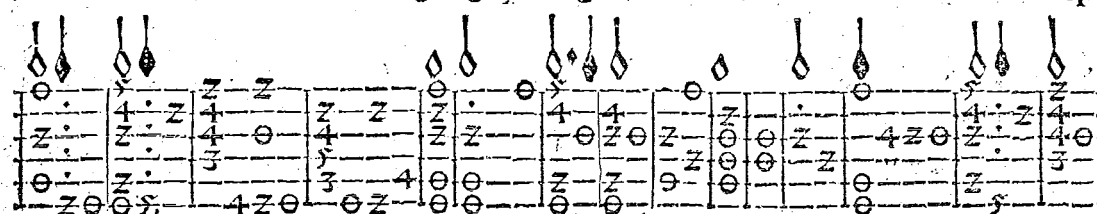
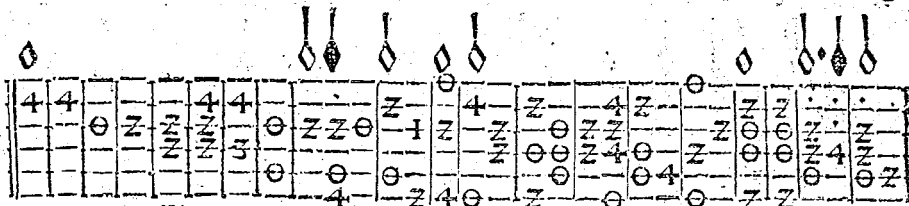
Credo de beata virgen, El qual se pu
so por otra parte en la viuela porque
es a cinco y fuesse mas facil de tañer,

This page contains eight systems of musical notation, each consisting of a five-line staff. The notation is a form of early printed music, likely for a lute or similar instrument, given the title 'Pisador' (which means 'lute' in Spanish). The notes are represented by circles with stems, and there are various rests and other symbols. The systems are arranged vertically, with some systems having a single staff and others having multiple staves. The notation is dense and fills most of the page.

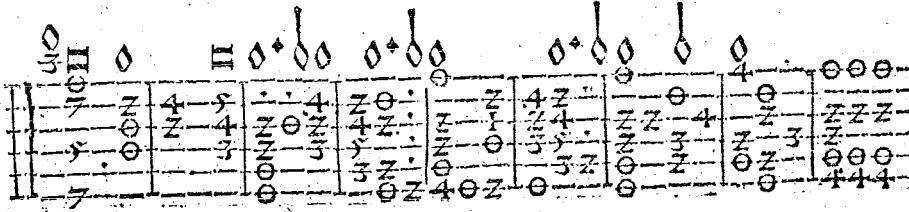


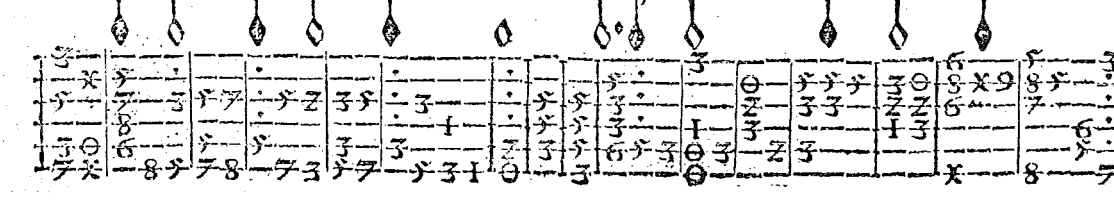
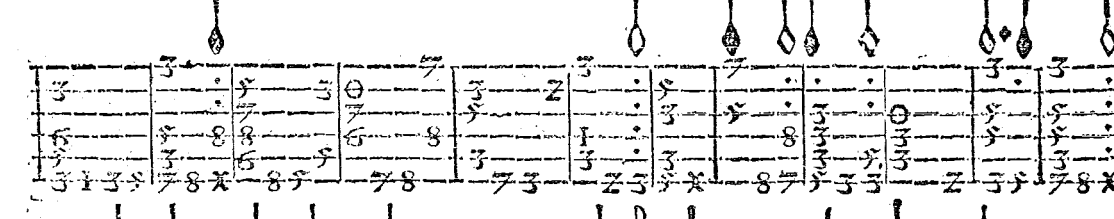
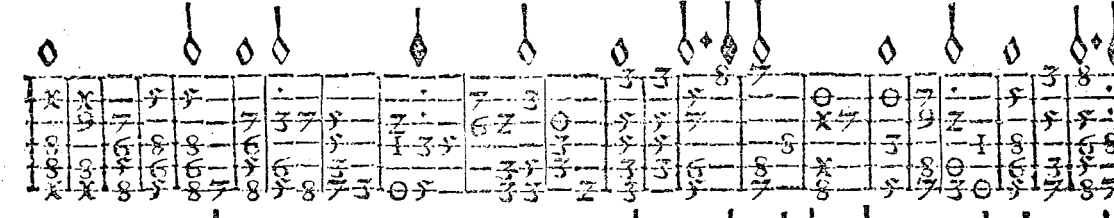
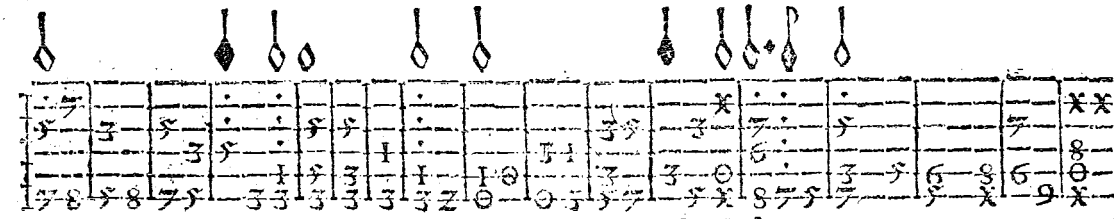
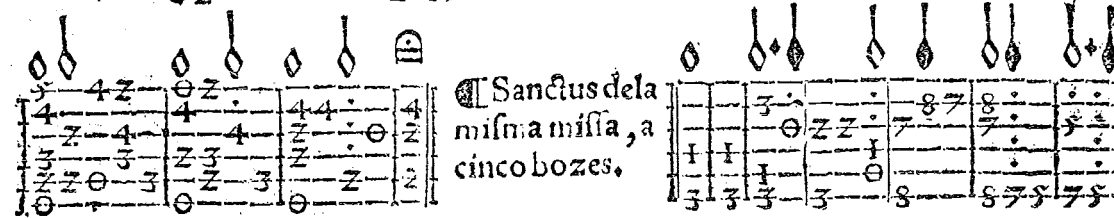
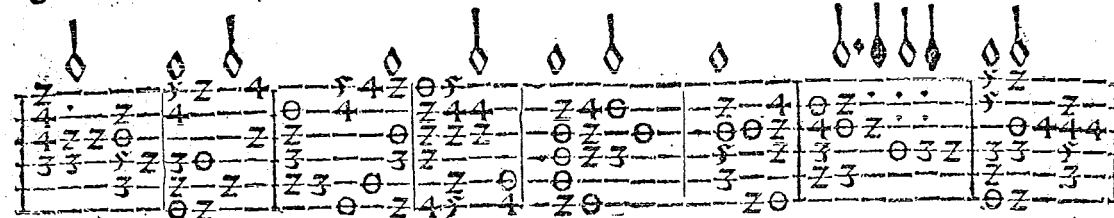
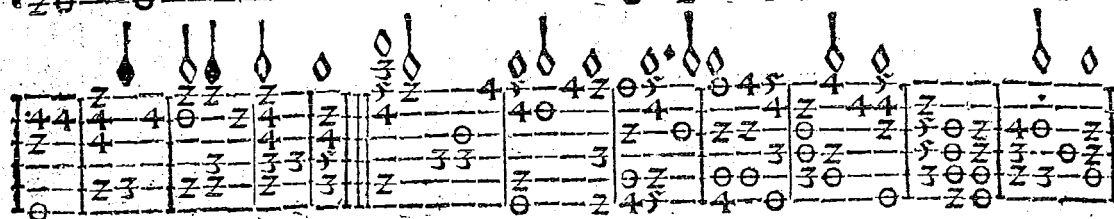


Et spiritū san-
ctū de la mis-
sa missa.



Proporció
de tres semi-
breues al co-
pas.





Missas de Iusquin,

Libro quinto.

Pisador.

Fo. lxxiii.

Plenia cinco
dela misma
misia.

Pleni a cinco
dela misma
misia.



This image shows a musical score for a 12-part setting of the Kyrie eleison. The score is written on 12 staves, each with a unique neumatic notation. Above the staves are 12 diamond-shaped symbols, some of which are filled. The notation consists of dots and lines, typical of medieval manuscript notation.

Agns dela mis
sa missa de bea
ta virge a cinco

Agnus dela mis
ma missa de bea
ta virgē a cinco

Missas de Iusquin.

Libro quinto.

Pisador

The first system of musical notation consists of six staves. Each staff contains a series of rhythmic values (such as 3, 4, 5, 6, 7, 8) and accidentals (sharps, flats, and naturals). The notation is arranged in a grid-like fashion, with each staff having a unique set of symbols and values. The staves are connected by a horizontal line, and the entire system is enclosed in a rectangular border.

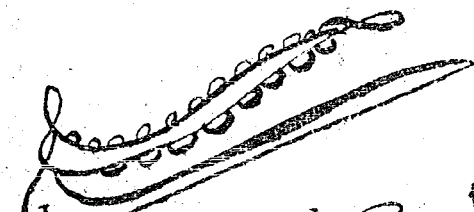

¶ Fin de las missas de Iusquin. Este es vn
pleni de Iusquina a tres/ dela missa de fortu
na de desesperata, y por ser bueno lo puse aq.

The second system of musical notation consists of six staves, similar in format to the first system. It features a series of rhythmic values and accidentals arranged in a grid-like fashion. The notation is enclosed in a rectangular border, and the staves are connected by a horizontal line. The values and accidentals are distributed across the staves in a way that suggests a complex rhythmic structure.

The musical score consists of six systems, each with a single line of lute tablature. Above each system is a series of rhythmic flags and stems. The tablature uses letters 'z', 'o', 'i', 'f', '4', and '6' to denote fret positions. The notation is organized into measures by vertical bar lines. The first system has 12 measures, the second has 12, the third has 12, the fourth has 12, the fifth has 12, and the sixth has 12. The final measure of the sixth system ends with a double bar line and a small square symbol.

FIN DEL QUINTO LIBRO.

D CÍE
BOLES^{CA}


Joseph Morondo


D NIQVL Carrera y BRIZVELA

Disparte de la partida reguente en me. Cruz de la Marina de la Marina

Disparte de la Marina

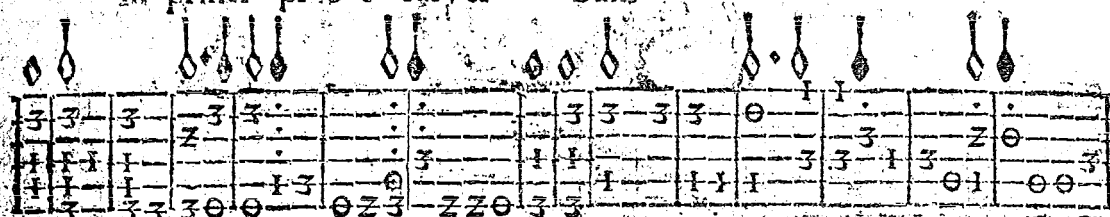
LIBRO SEXTO QVE

TRACTA DE MOTETES, A QVATRO Y A CINCO

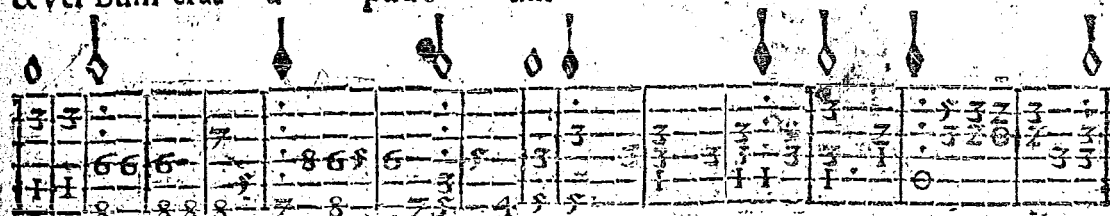
y a ocho bozes, de famosissimos authores. Dellos van cantados y va la letra q
se canta la boz va assenhalada de colorado, y es la clau de cesol
faut la tercera en primero tras el usquin.



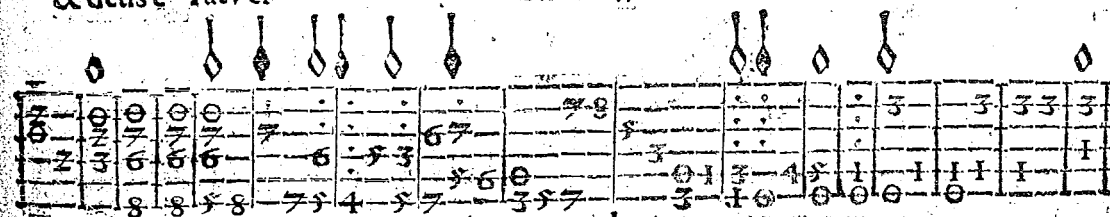
In princi pi o e rat ver bum



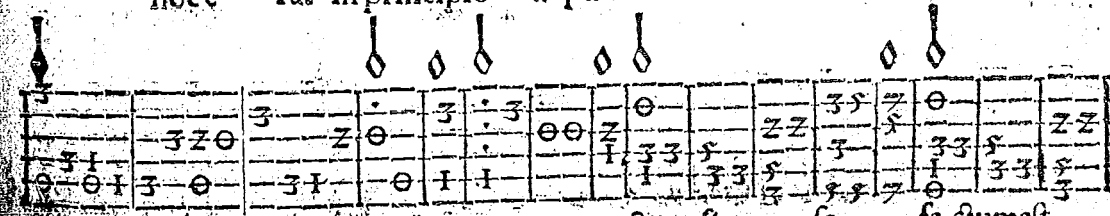
& ver bum erat a pude um



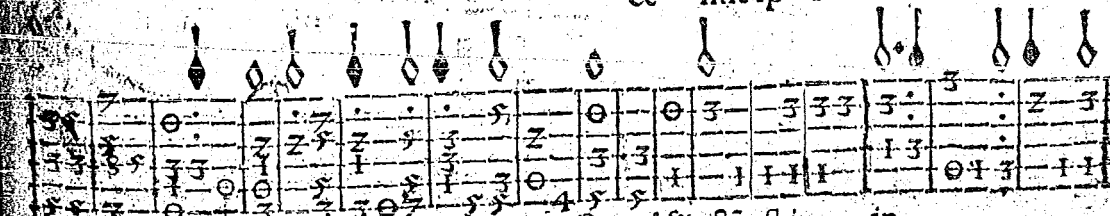
& deuse rat ver bum //



hoc e rat in principio a pud e um



& sine ip so fa ciunt est



ni hil,

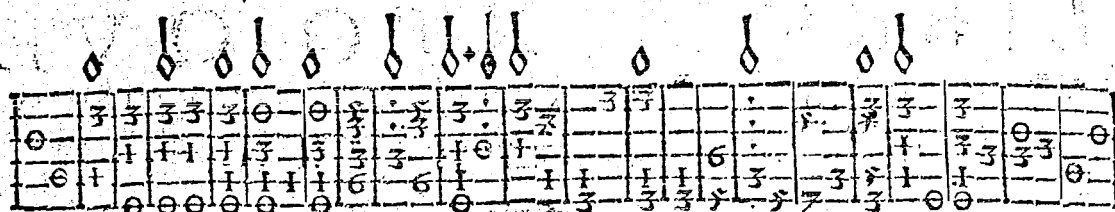
Quod fa ciunt est in ip

k

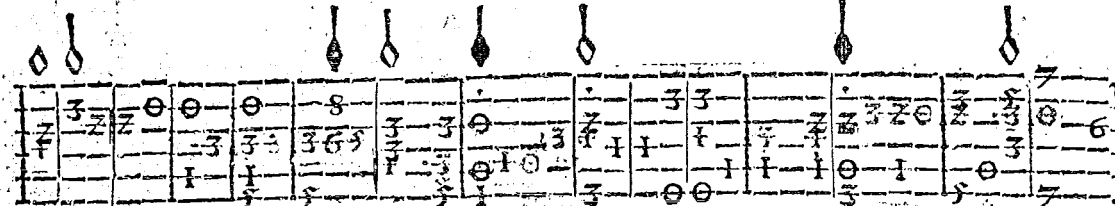
Motetes,

Libro sexto,

Pisador



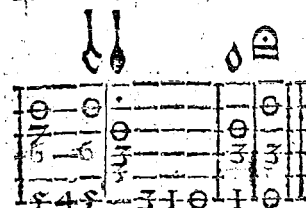
so vita erat lux ho mi num & lux in te ne



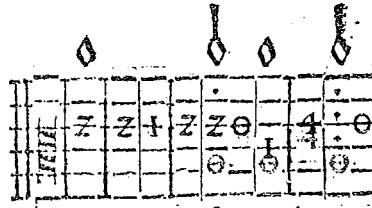
bris & tenebre // non cō pre hende



rūt // nō com pre hende runt

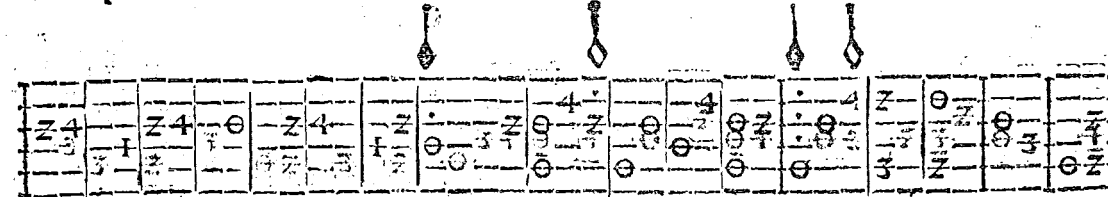


Otro motete de gōmbert. Fuit
homo missus. Es la clauela ter
cera en tercero traste.

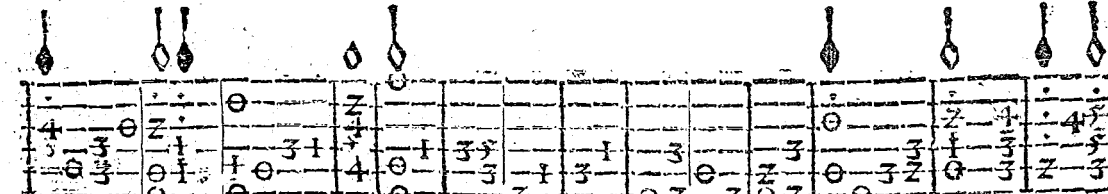


non cōprehen derunt

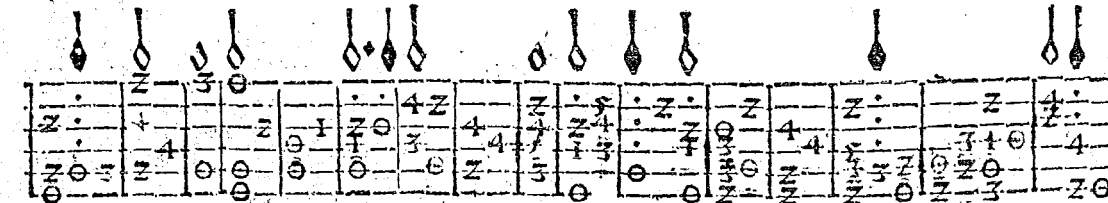
fuit ho



no mis sus a de o a de o missus a



de o mis sus a de



o cui nomen erat cui nomen e rat

Io an neshicve nit vt te fli mo ni um

pe ri berat de lumi ne & parare domi no //

plebcm per fe ctā fu it in

de ferto pre dicans et ba pti zās & lap ti

zans ba ptis mū peni tē ci e baptis mus pe ni ten

ci e.

Otro motete
de Adrianus
de vilart,

A ue ma ri a

a ue ma ri a gra ci a ple
k ii

Motetes.

Libro sexto.

Pisador.

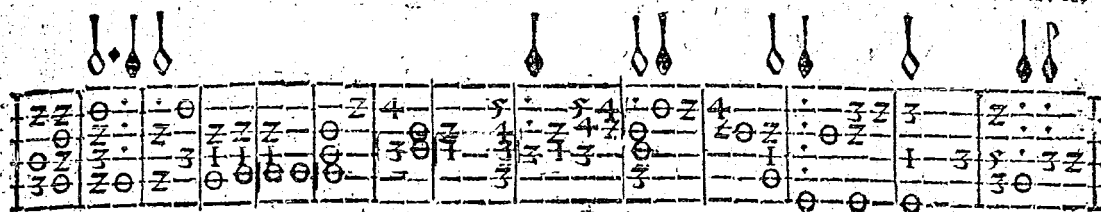
nagra ci a ple na domi nus te cum //

ribusi/ be nedi

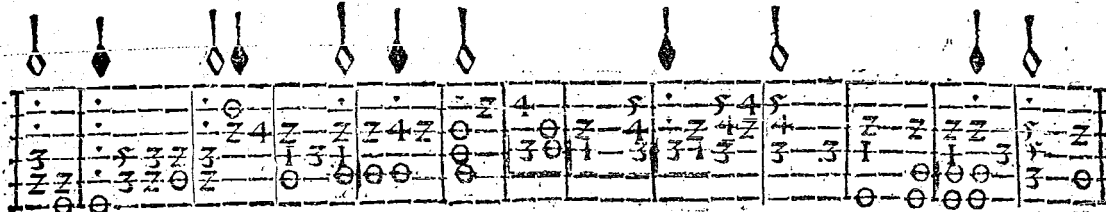
The image shows a single line of a musical score, likely a vocal part, from a larger work. The notation is in a historical style, featuring a single staff with a C-clef (soprano or alto clef). The notes are written in a square or diamond shape, typical of early printed music. The lyrics are written below the staff in a Gothic script. The text is 'Agnus Dei, qui tollis esu et ventris tu ille'. The music consists of a single melodic line with various note values and rests. The lyrics are: 'Agnus Dei, qui tollis esu et ventris tu ille'. The text is written in a Gothic script, and the music is in a single staff.

fus fru ctus ven tris le fus sancta mariare gina ce

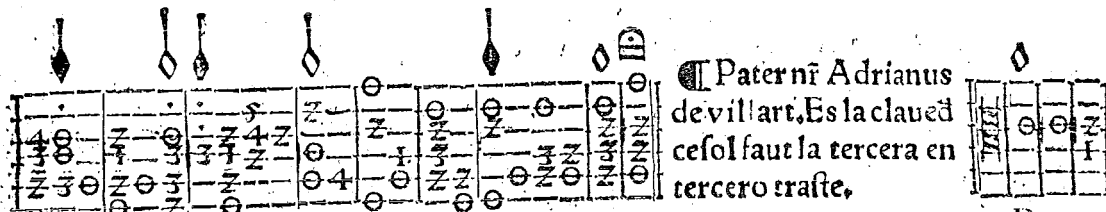
Indulcis & pia mater dei orap nobis peccatoribus



vtcū e letiste vi de a mus



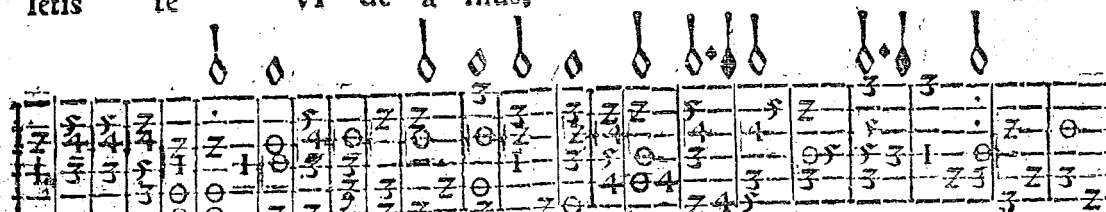
vtcū le tiste vi de a mus vtcū e



¶ Paterni Adrianus
de villart. Es la claued
cesol faut la tercera en
tercero traste.

letis re vi de a mus.

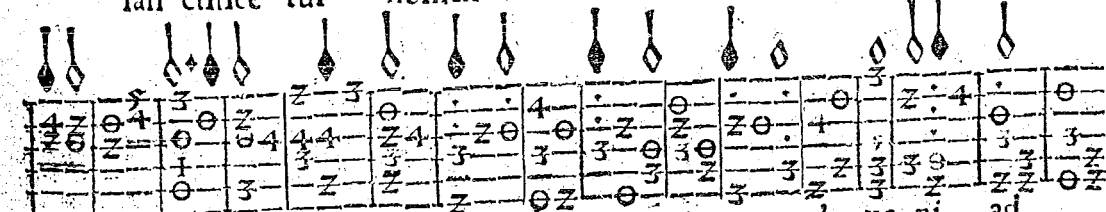
Pa ter



noſter, qui es ince lis //



ſan ctiſice tur nomen tu um ad ve ni at reg num



tu um ad ve ni ad

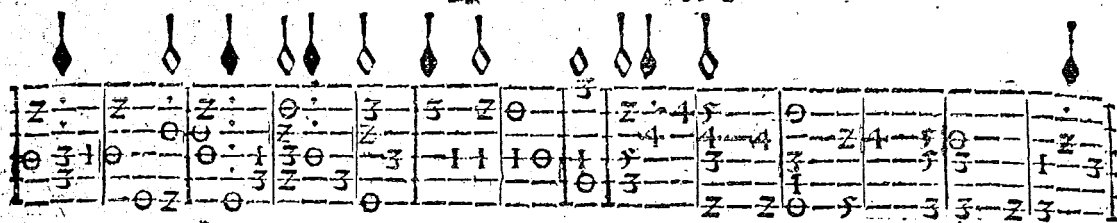


reg num tū fi at vo luncas tu a
k iii

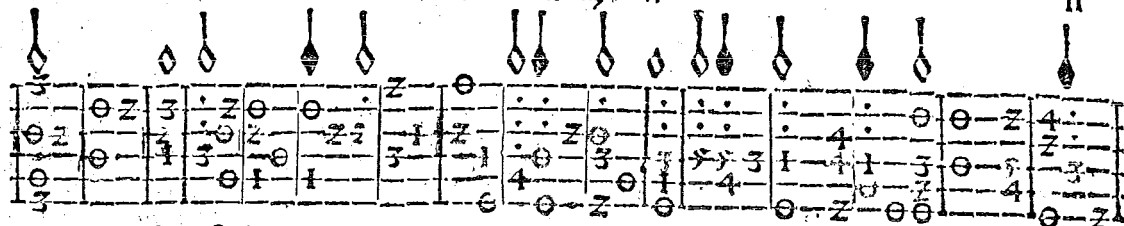
Motetes,

Libro sexto.

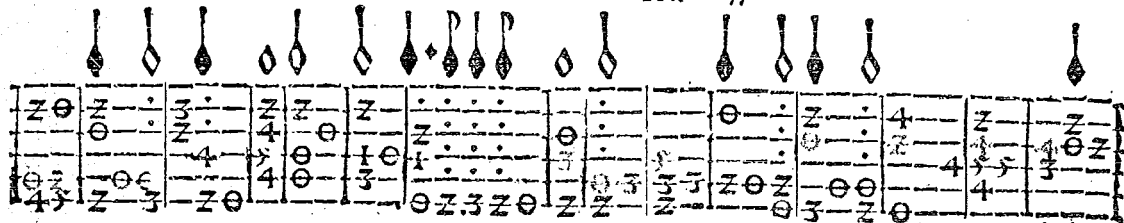
Pisador.



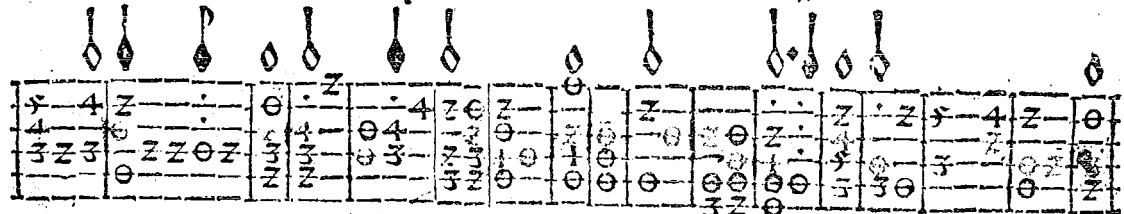
fi at volun tas tu a, //



cutin ce lo & in te ra rra //

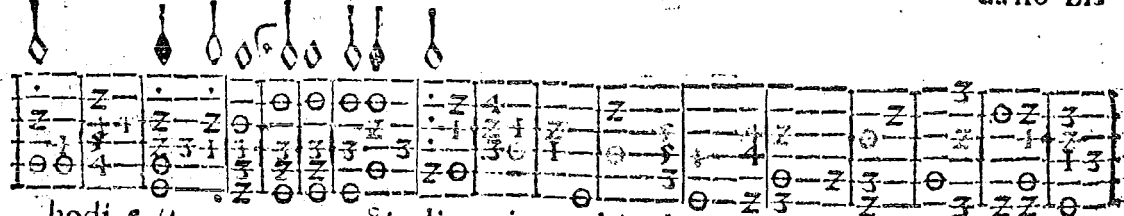


pa nē nostrū //



pa nem nostrū cotidi anum //

dano bis

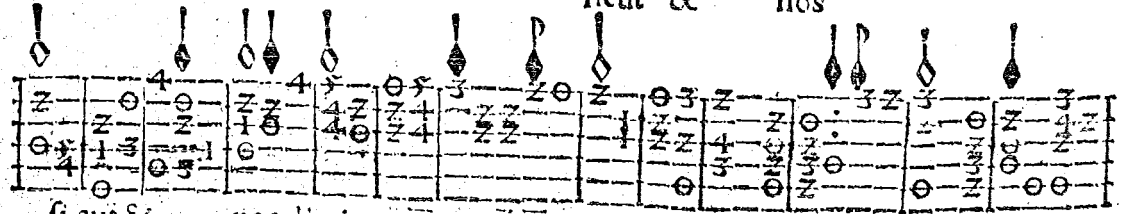


hodi e //

& di miteno bis devi tano tra //



sicut & nos



si cut & nos dimi

ti mus //

debi to ri bus no stris/ et nenosindu cas in ten

racio nē // et nenosin du casinten rationē sed

libe ranos a ma lo sed liberanosama lo,

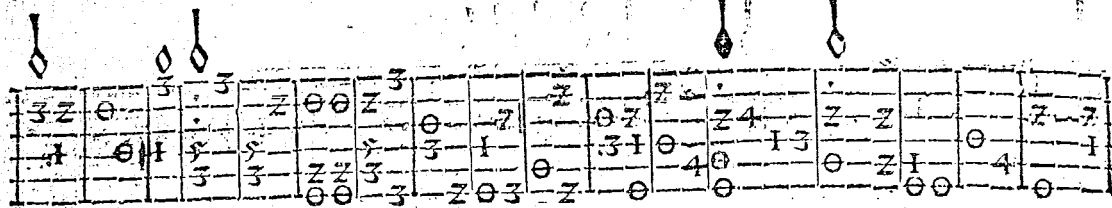
Otro motete de Iusquin, de tota pul chra. Es la claued ce sol faut/ la tercera en tercero traste,

A mi ca ma

a o cu

li tu i colū ba rū e ce tu pulcraes di lec temi et dede

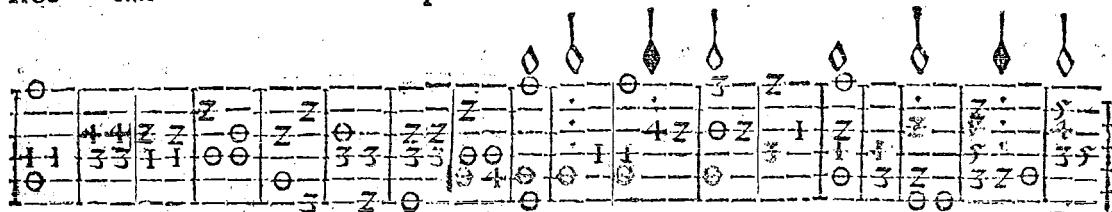
co raus le tulu' noster floridus te ra domorūce



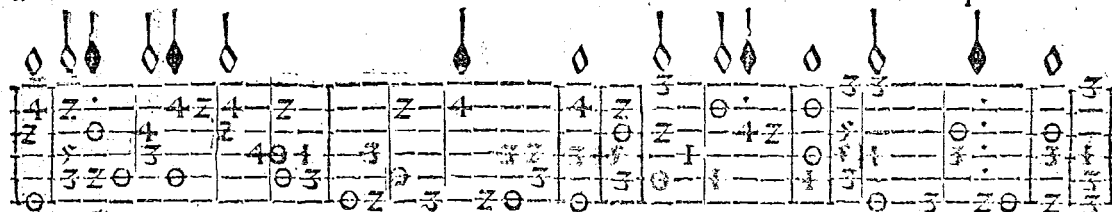
drina ci prici na e go



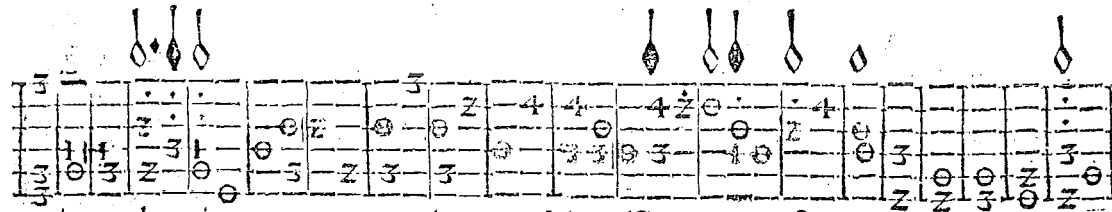
flos can pi et lili



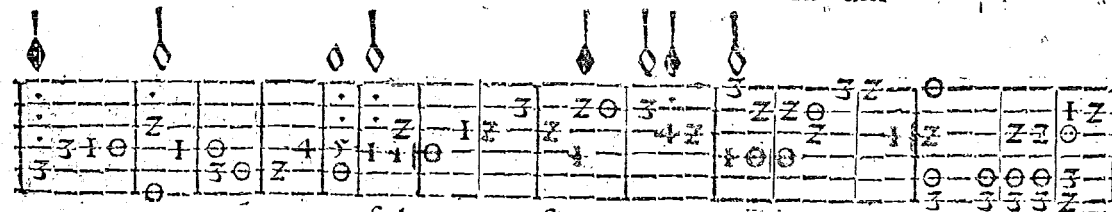
um cōbali um fi cut li li um in ter f pi



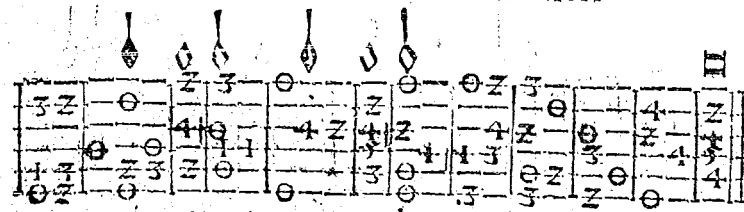
nas sic ami came a in ter fi li as.



in tro du xit me rex in cu bicu lū su um



fulate me flori ribus



qui amo re lan gue a,

Otro motete de basurtu du
cōplerentur. Es la clau de
cesol saue, la tercera en ter
cero trasle.

Dum complerentur pentecostes/dies pentecostes pentecostes

pente co lles era omnes pa riter dicentes

di cen tes e ra omnes pa ri ter dicen tes

al le lu ya al le lu

ya sit factus repen te de celo sol mus

tanquam ad veni en tes tanquam ad ve nientes

spiri tus vehementis & reple uit co rtm

Myotetes

Libro sexto.

Pisador



do mus to tam do mus & re ple nit to tam do mus al
le luya al le luya al le luya alla.

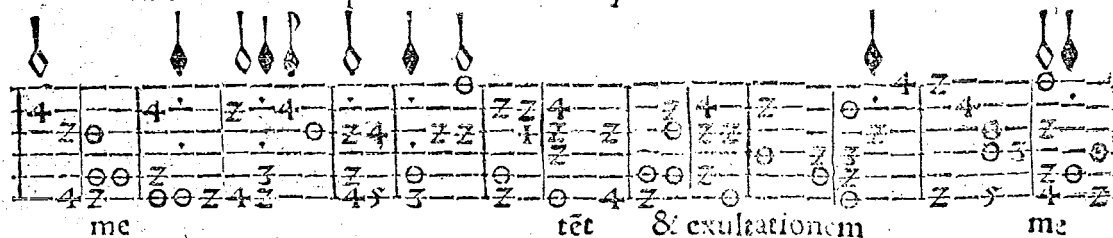
Qui seminant in lachrymis Pom-
borū Es la clau de cesol faut la ter
cera en segundo traste.



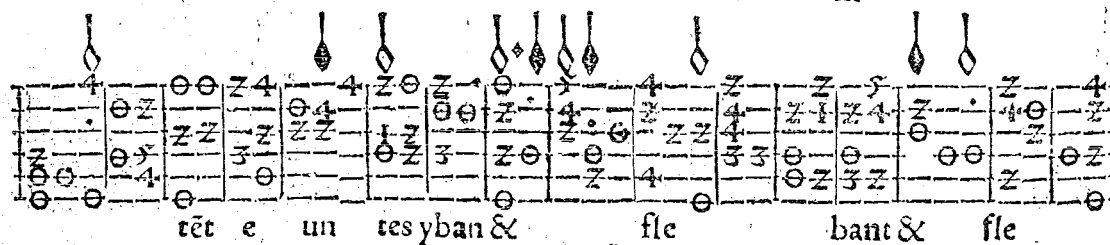
Qui semināt in lachrymis in lachry



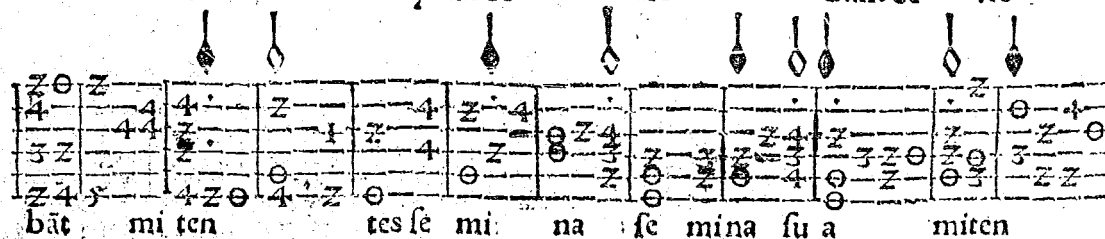
mis qui seminant in lachry mis & exultatio nem



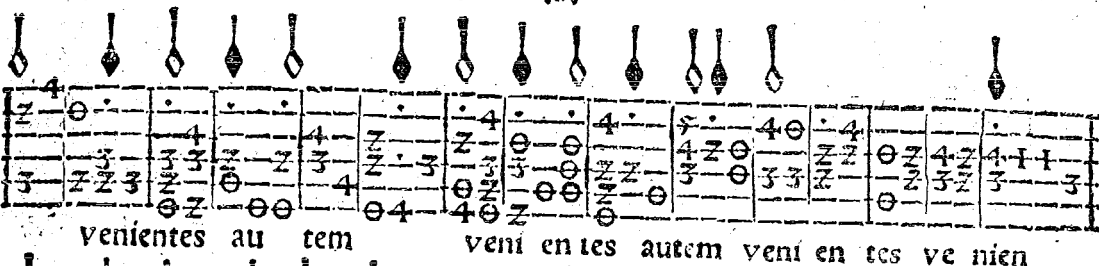
me tēt & exultationem me



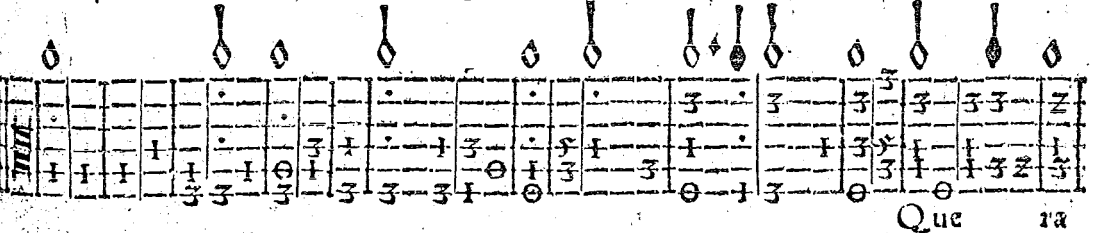
tēt e un tes yban & fle bant & fle



bāt mi ten tes se mi na se mina fu a miten



Iuan Monton Queramus cum
pastoribus. Es la clau de cesol
faut la tercera en primero traste.



Motetes.

Libro sexto.

Pisador.

te mus cum o mi ni bus regi secu lo rum no

enoe no enoe noe quantu vides est abu lo

lesumna tum iesum natum de vir a gi ne

Quidaudis iu precepto angelus cum car mi ne

Et pa sto res & pasto res

dicen tes no e no e no e no

e no e no e

Miserere mei deus de I usquin es la clau de cesol faut la tercera en tercer traste es a cinco bozes en tibi soli peccau porque calla la boz se canta el contra alto.

mi fere re mei deus secun

dum magnam misericordiam tuam tu am

Et secundum multitudinem miserationem tua rum

tua rum deleui quia te me a mi se

rere de us Amplius lava me ab iniquitate me a

Et a pecca to meo mundame

Quoniam iniquitatem meam ego cognosco

Et peccatum meum cum est semper con trame es sem per

mi serere mei de us ti bi so pe ca malum coram te fe

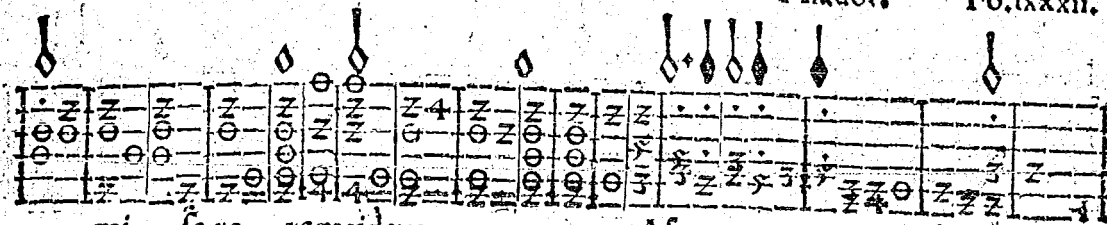
ci & iustifice ris in sermonibus tuis Et vincas cum iu di

ca ris mi se re re mei de us Ec ce enim in qui tati

bus conceptus sum Et in peccatis concepit me mater m a mi.

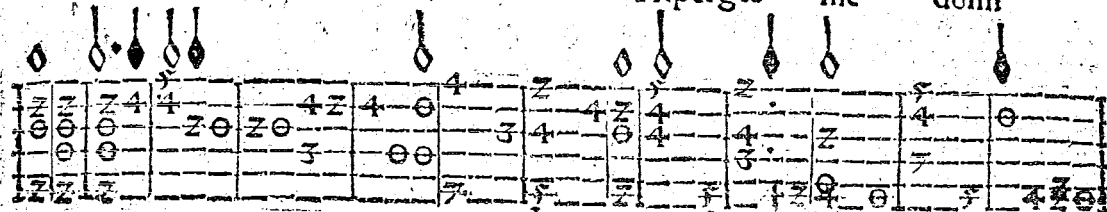
scire re mei de us Ec ce enim veritatem de le gis te in certa & o

culta sapi en tie tu & ma gnific flasti mi chi



mi fe re re me de us.

Asperges me domi



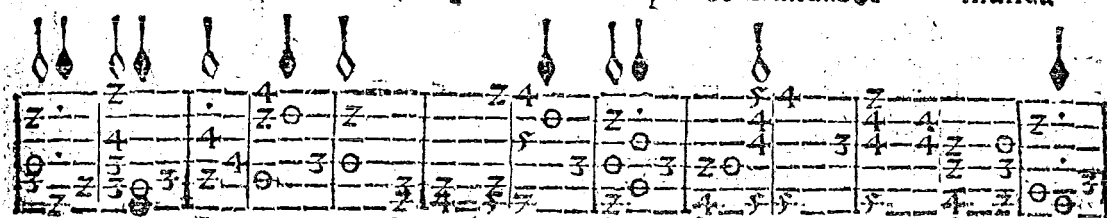
ne

y

fo

po & mundabor

munda



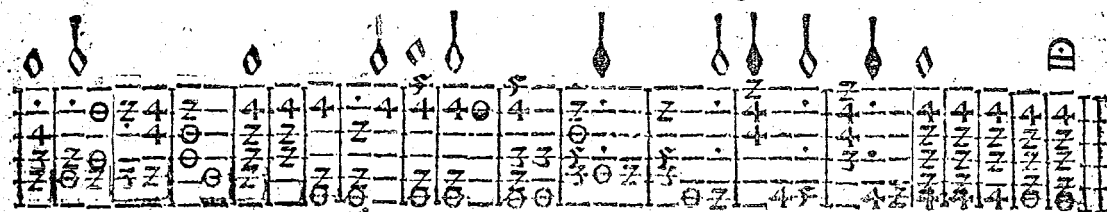
bor

la ua bisme

&

su per ni uem

de alba



bor

mife rere

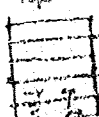
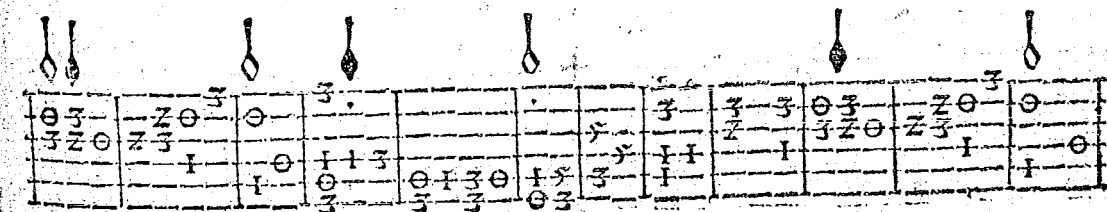
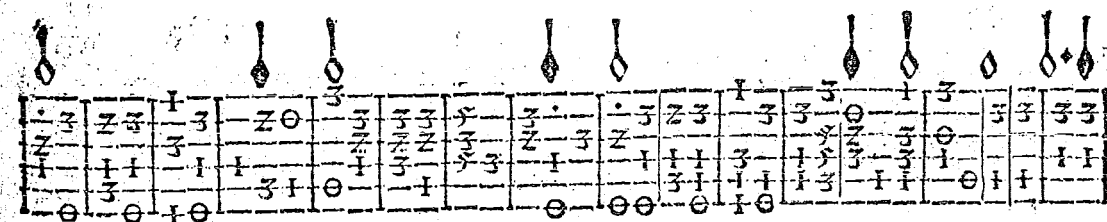
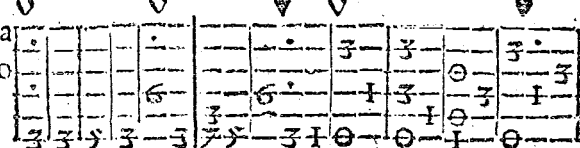
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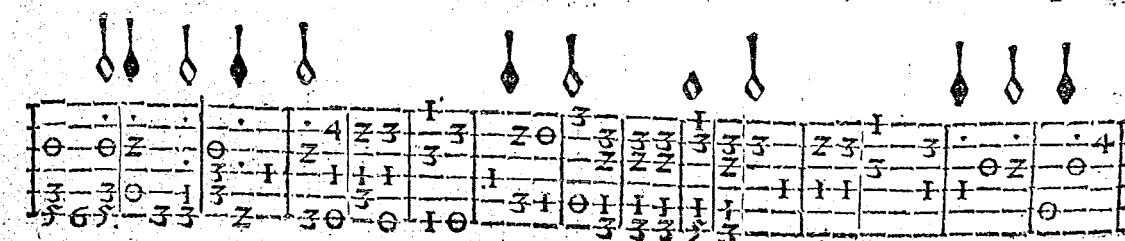
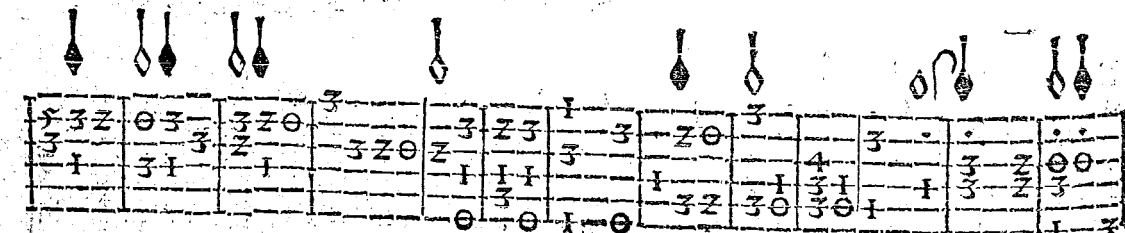
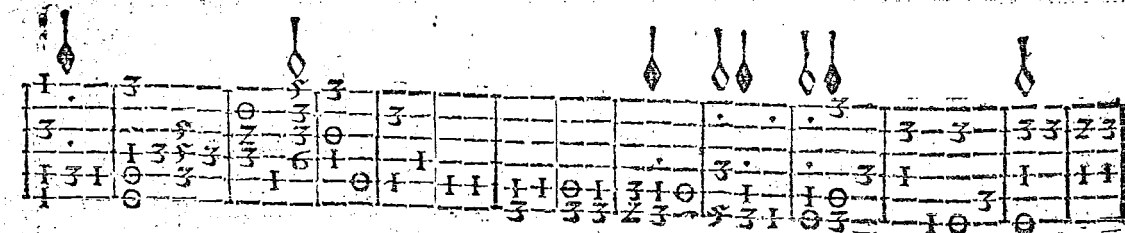
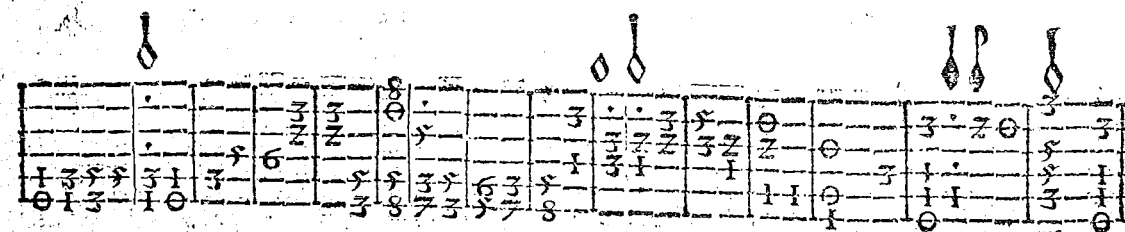
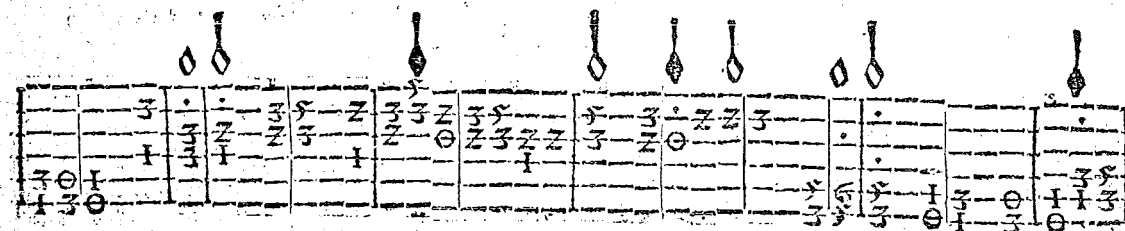
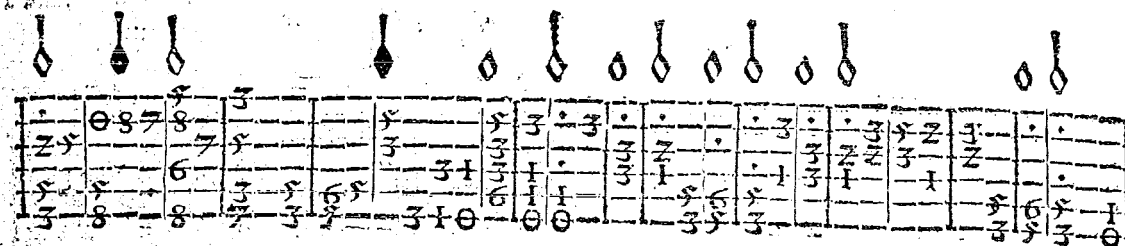
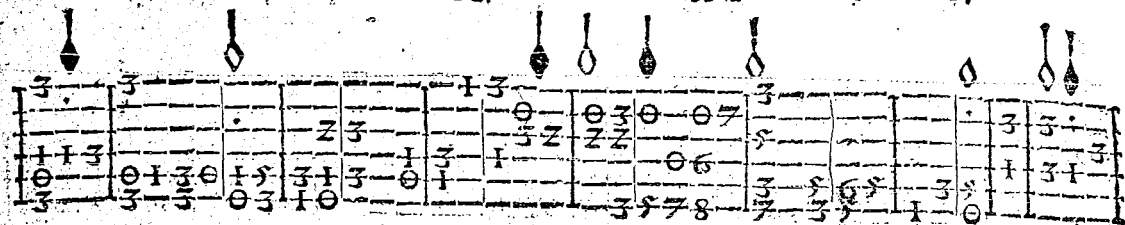
De aqui adelante son motete para ta
ner sincantar. Decendit angelus de Mo
rales a quatro bozes

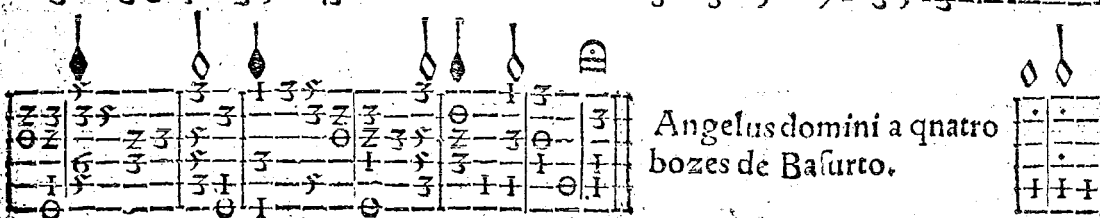
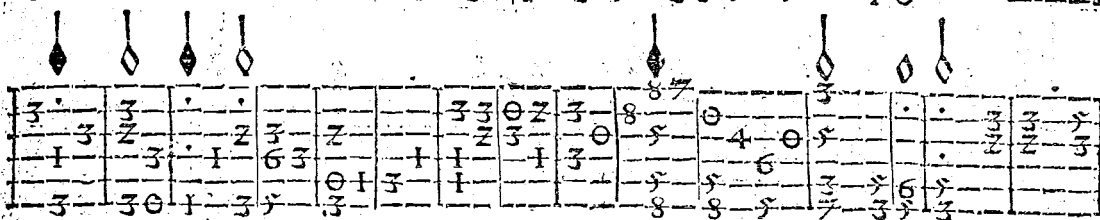
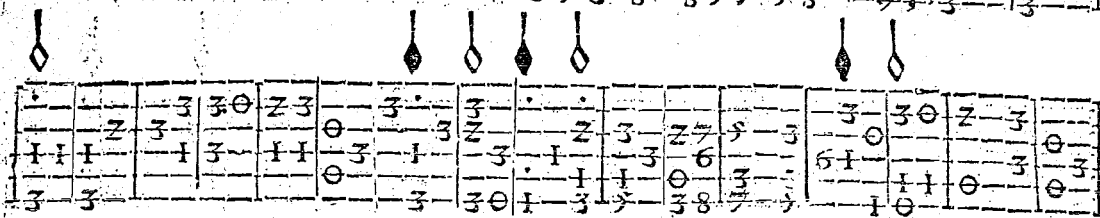
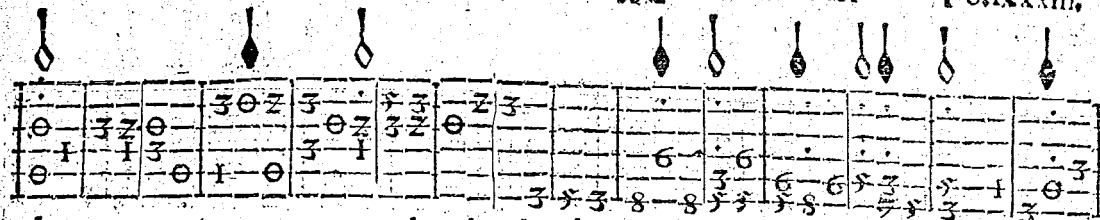


Motetes.

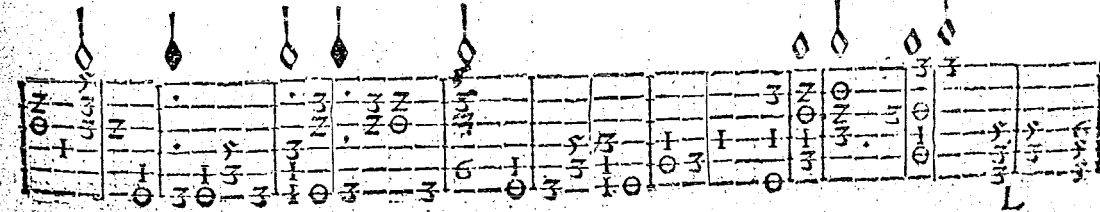
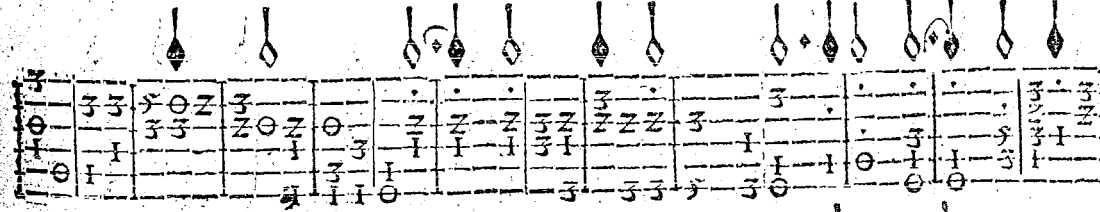
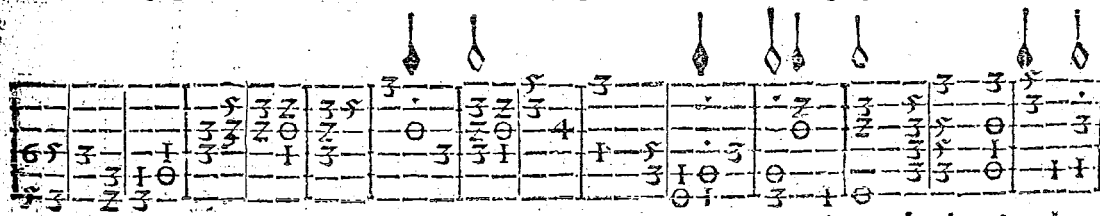
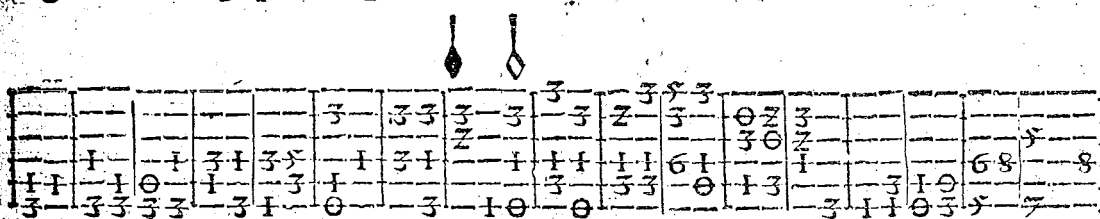
Libro sexto.

Pisador.





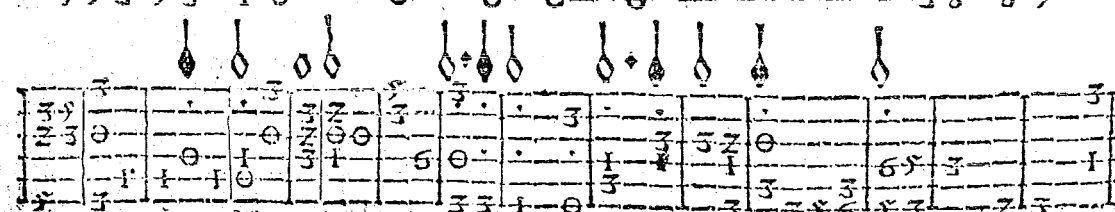
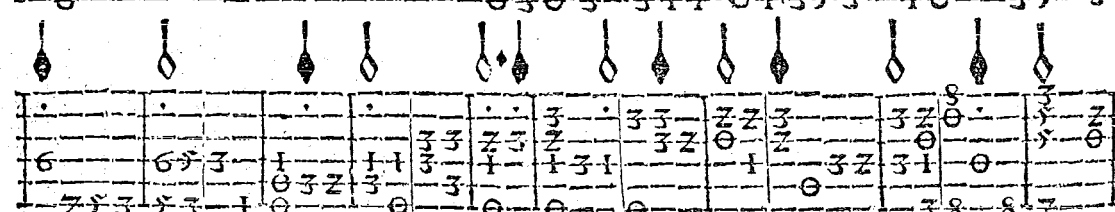
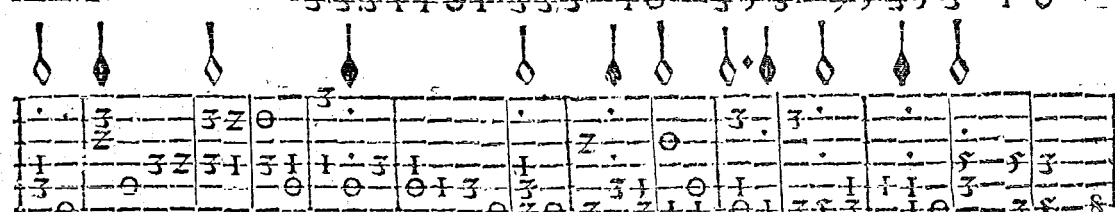
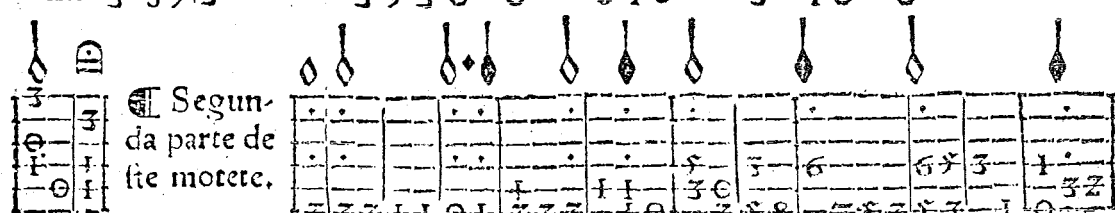
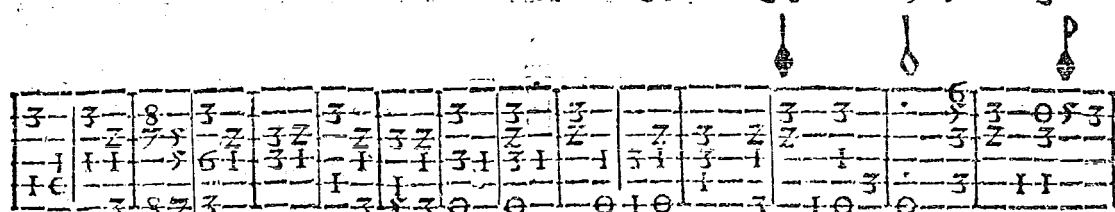
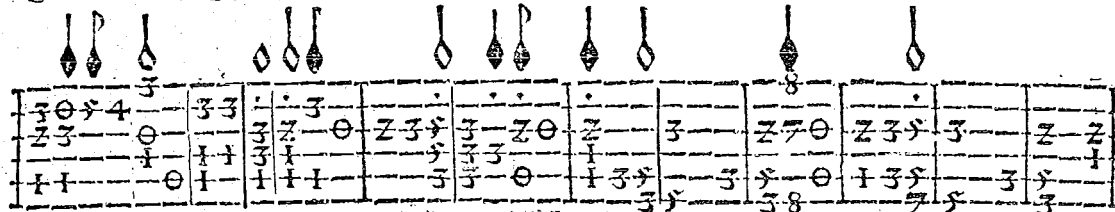
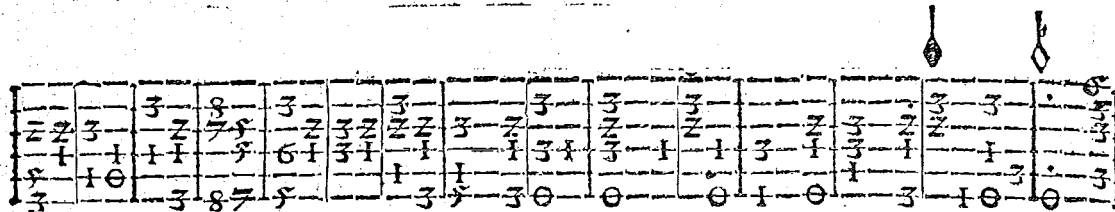
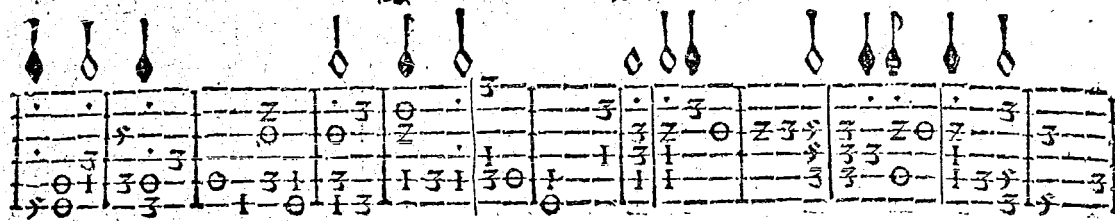
Angelus domini a quatro
bozes de Bafurto.



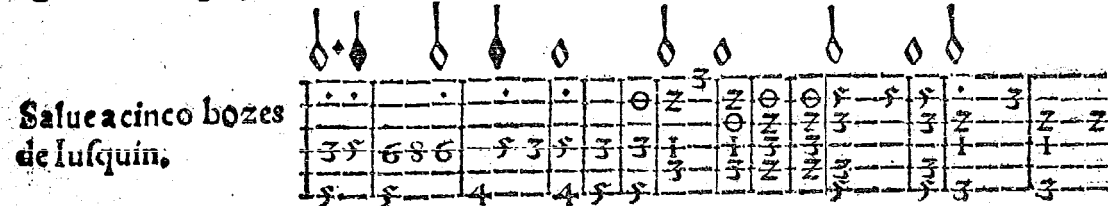
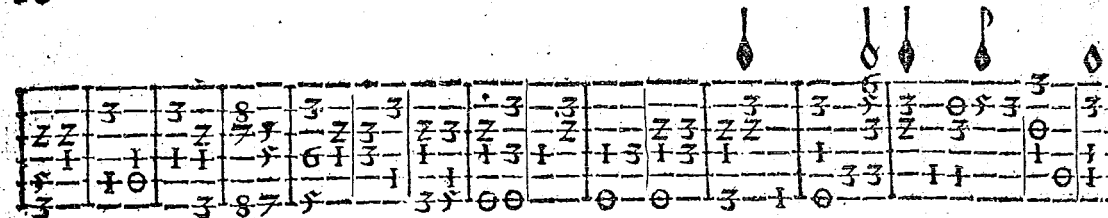
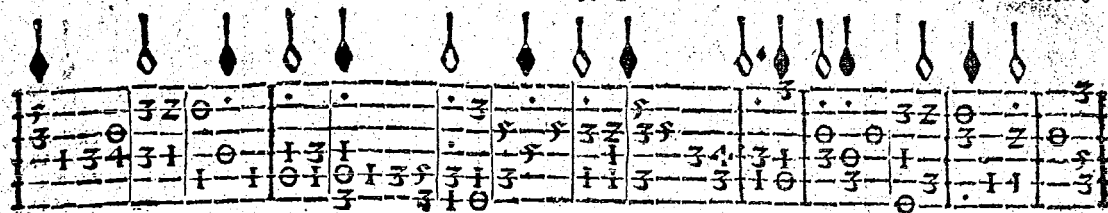
Motetes.

Libro sexto.

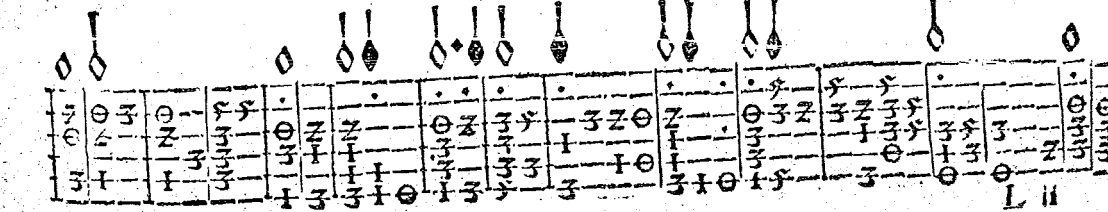
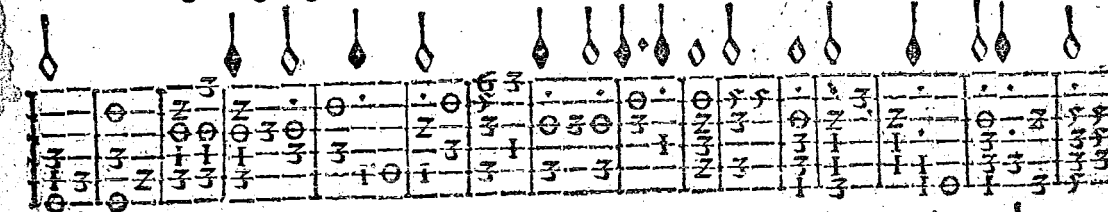
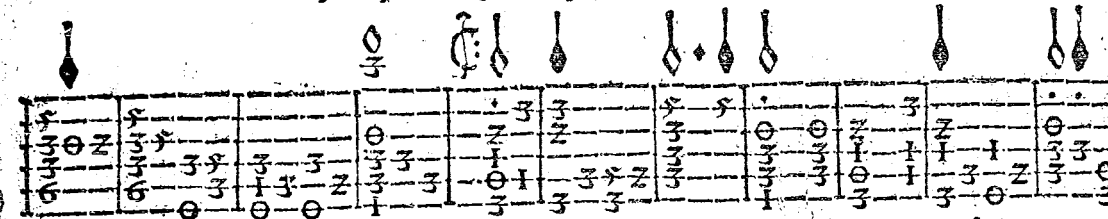
Pisador.



Segun-
da parte de
ste motete.

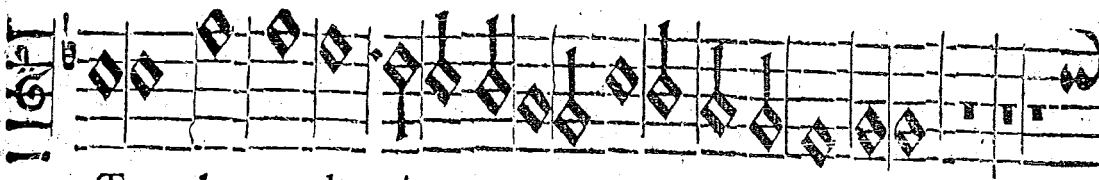
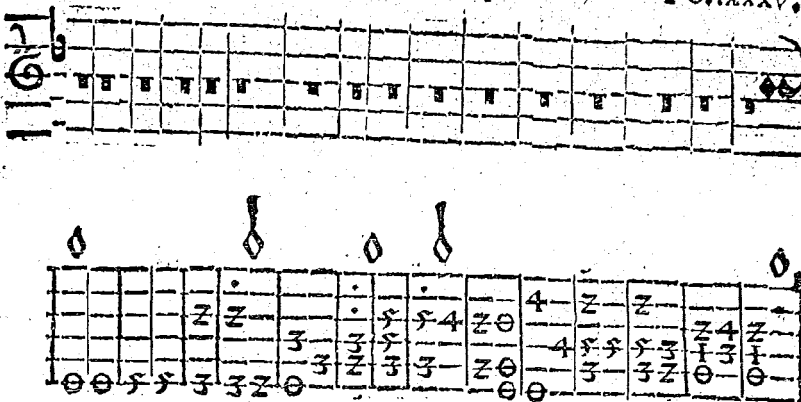


Salve a cinco bozes
de Iusquin.

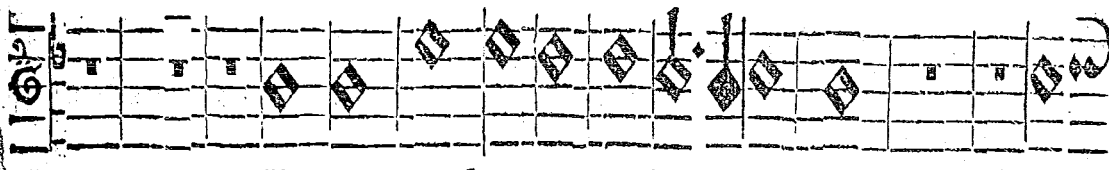
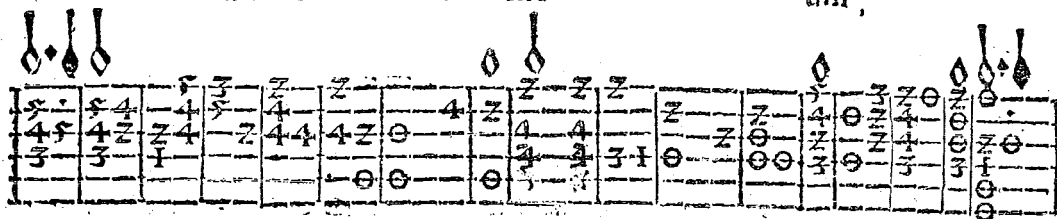


The image shows a page from a musical manuscript, specifically a page of motets. The page is titled "Motetes," "Libro sexto," and "Pisador." It contains eight staves of musical notation. Each staff is preceded by a diamond-shaped ornament, which is a common decorative element in early printed music. The notation itself is a form of rhythmic shorthand, using vertical lines, circles, and numbers to represent musical notes and rests. The staves are arranged in a single column, and the notation is written in a clear, legible hand. The page is numbered "22" in the top left corner.

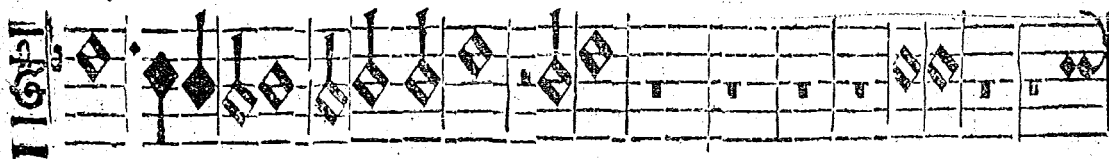
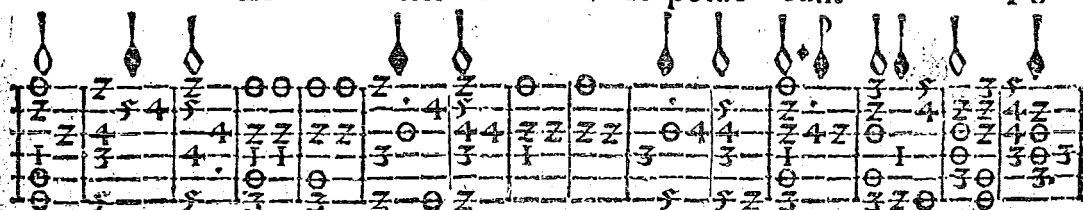
Góbert. Tulerunt
dominum a ocho bo-
zes, y canta se la vna
entona se la boz por
defuera, la primera en
segundo traste, y puse
lapor aqui por ser mas
facil/aunq̃ la sexta ba-
xa vn puto mas baxo



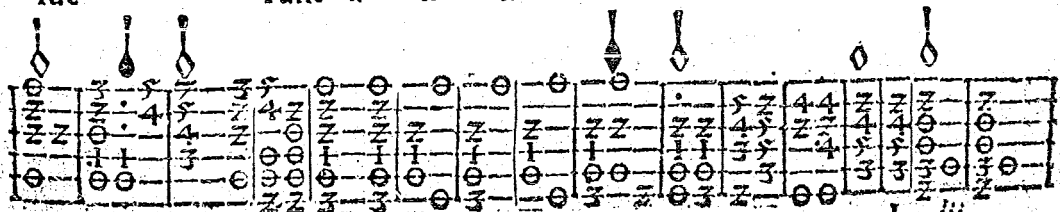
Tu le runt do mi num me um,



Et nes ci o v bi posue runt Po



sue runt a it a it a it



L iii

Motetes.

Libro sexto.

Pisador.

a it an ge lusei no li fle re

Al le lu ya al le lu ya ya al le

lu ya resurre xit

Si cut dixit precedā vos in galilea I bi e um

vi de bi tis Al le lu ya ..

al le lu ya al le lu ya.

Tu lerunt do mi

num do mi uum me um et

uef ci o v bi i pos fu e

e runt al lelu ya al lelu ya al lelu ya

Fin del libro sexto.

In Missa

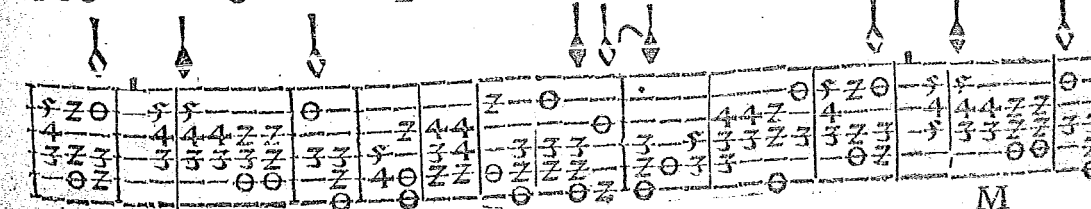
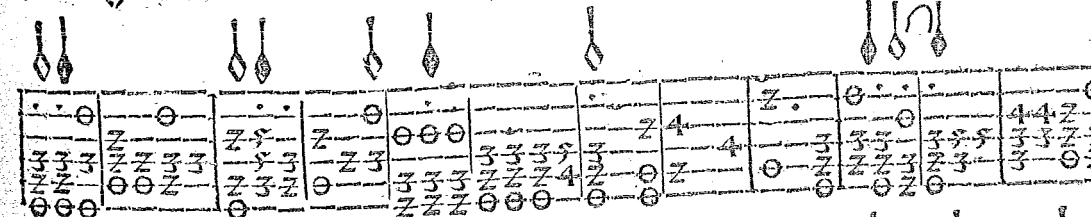
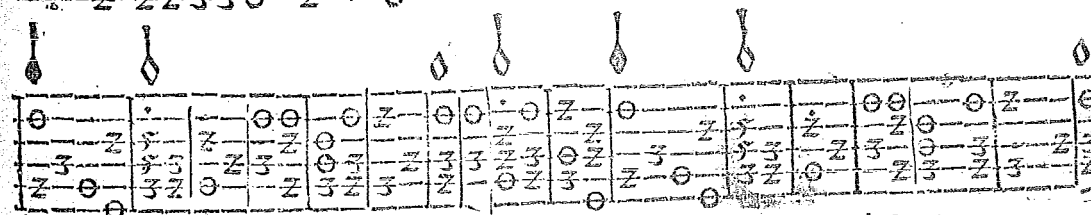
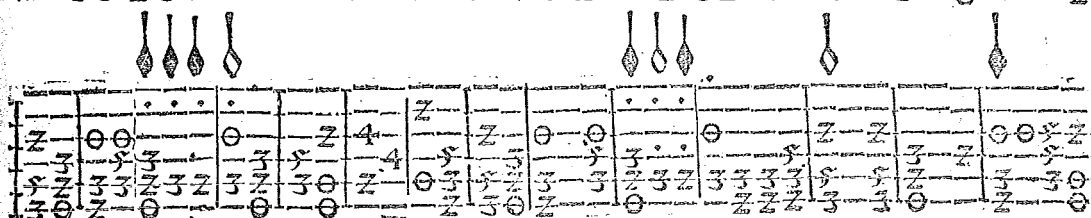
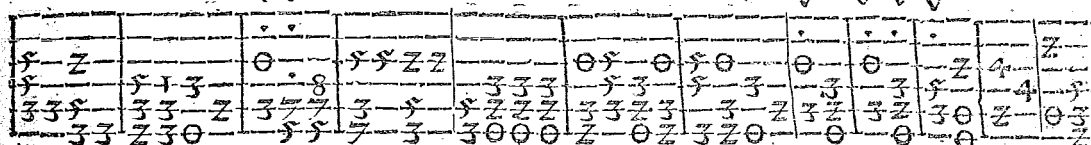
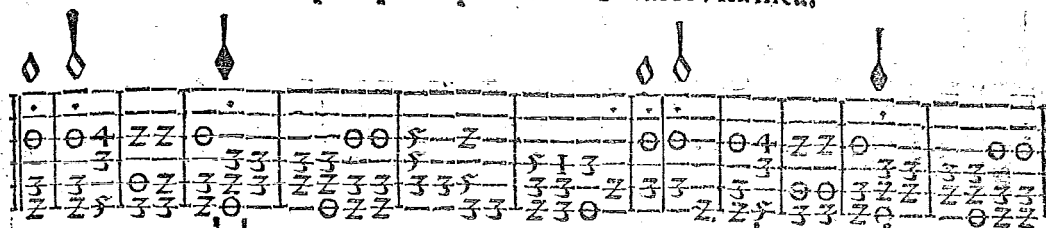
Handwritten flourish

Dⁿ //

LIBRO SEPTIMO QUE

TRATA DE VILLANESCAS A TRES Y A

quatro bozes / y dellas las tres tañidas / y la otra boz cantada por de
fuera / y canciones Francesas / y las primeras que son de a tres
bozes son para principiantes O dulce vita mea.



Villanescas.

Libro septimo.

Pisador.

Otra villanesc
caatres bozes
Quãto d vele,

The first system of musical notation consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a common time signature. The notation includes various rhythmic values (e.g., 4, 3, 2, 1, 0) and accidentals (sharps, flats, naturals). Above the staves are several vertical lines with diamond-shaped ornaments.

The second system of musical notation continues the piece. It features three staves with similar notation to the first system, including rhythmic values and accidentals. Vertical lines with diamond-shaped ornaments are placed above the staves.

The third system of musical notation continues the piece. It features three staves with similar notation to the first system, including rhythmic values and accidentals. Vertical lines with diamond-shaped ornaments are placed above the staves.

Otra villanesc a tres
bozes. Ma dona ma-
la vostra, ii.

The fourth system of musical notation consists of three staves. The notation includes various rhythmic values and accidentals. Above the staves are several vertical lines with diamond-shaped ornaments.

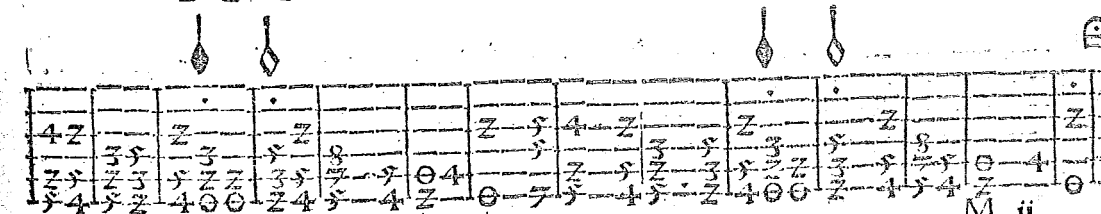
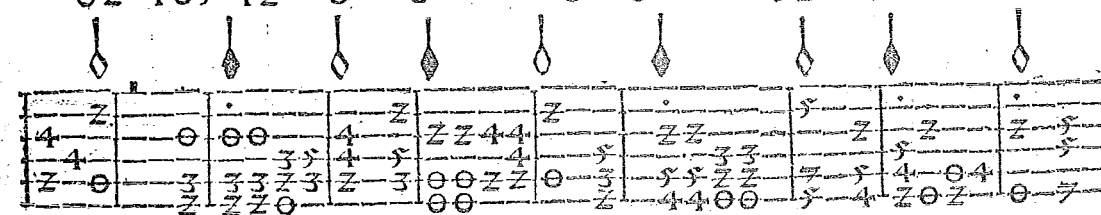
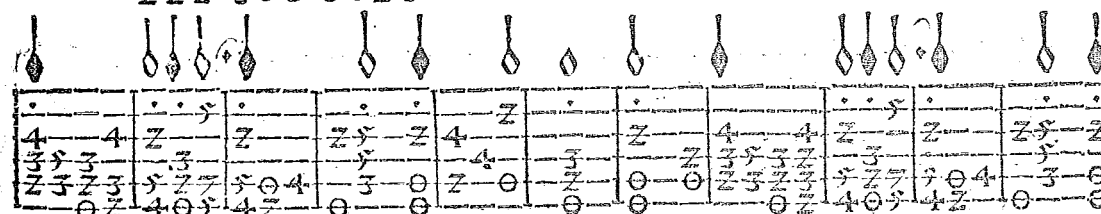
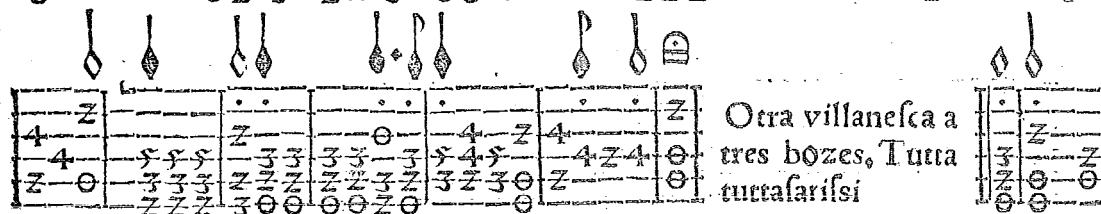
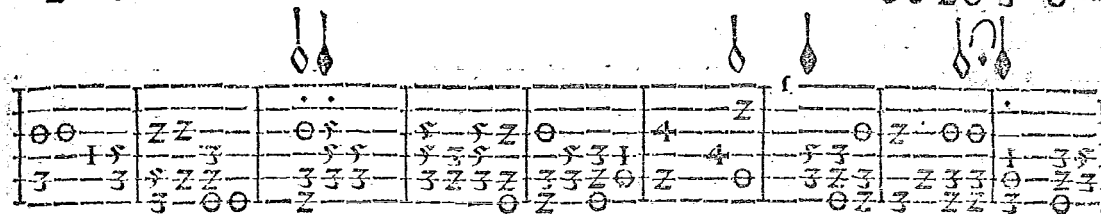
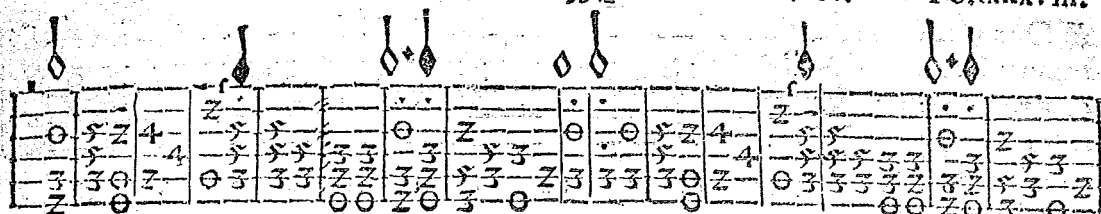
The fifth system of musical notation continues the piece. It features three staves with similar notation to the first system, including rhythmic values and accidentals. Vertical lines with diamond-shaped ornaments are placed above the staves.

The sixth system of musical notation continues the piece. It features three staves with similar notation to the first system, including rhythmic values and accidentals. Vertical lines with diamond-shaped ornaments are placed above the staves.

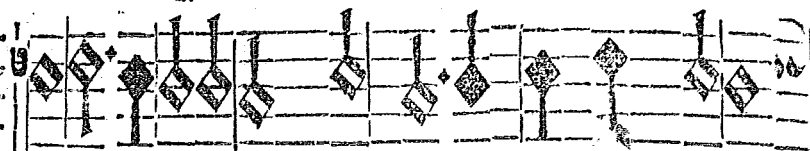
The seventh system of musical notation continues the piece. It features three staves with similar notation to the first system, including rhythmic values and accidentals. Vertical lines with diamond-shaped ornaments are placed above the staves.

Otra villanesc a tres
bozes, Lacortesia

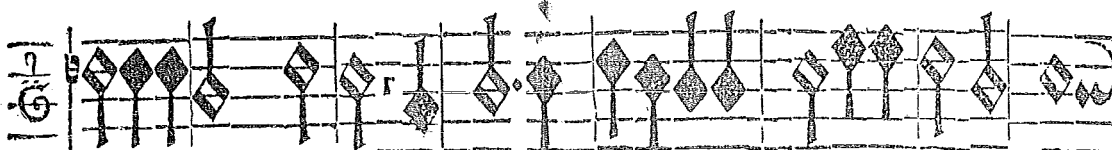
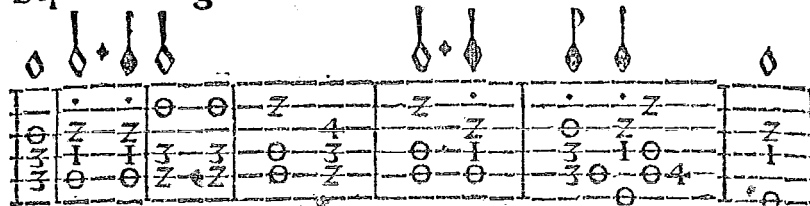
The eighth system of musical notation consists of three staves. The notation includes various rhythmic values and accidentals. Above the staves are several vertical lines with diamond-shaped ornaments.



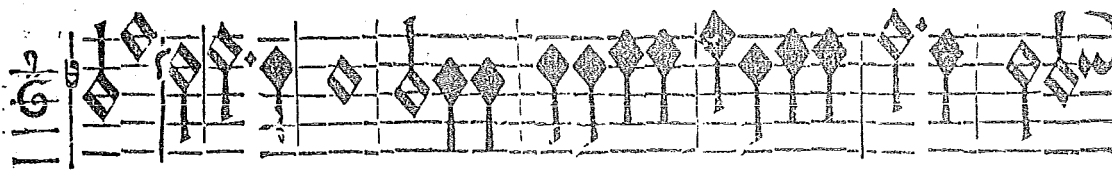
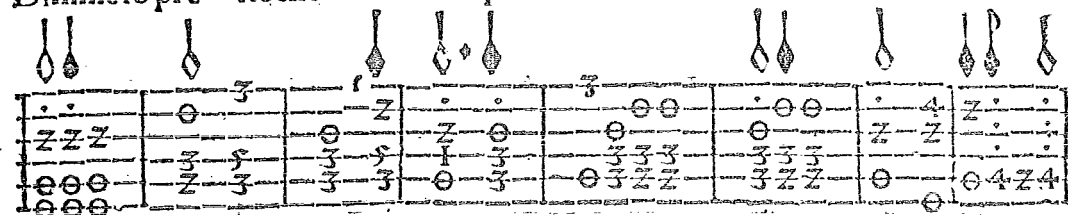
De aquia delan
te son villanescas a
quatro bozes/y ca
ta se la boz por de
fuera/que va apun
tada. Entona se la
boz/la prima en se
gundo traste.



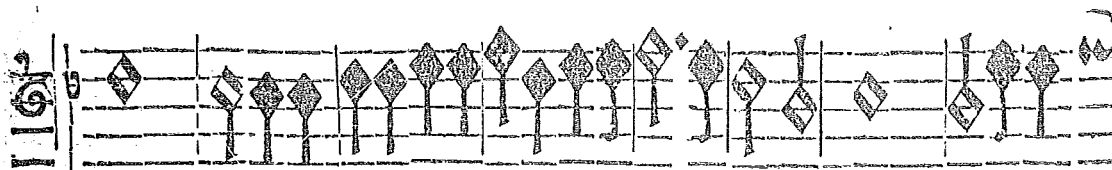
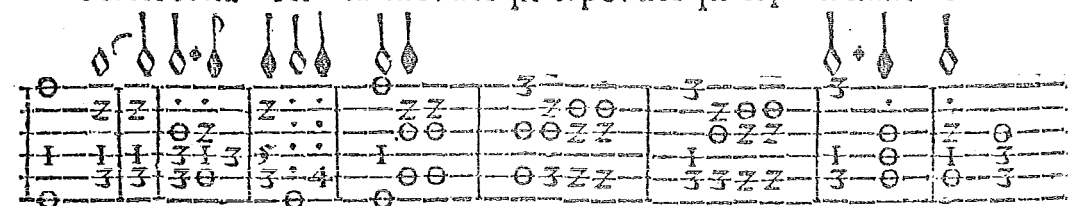
Sēpre me sing'o de o de lla scorroccia ta



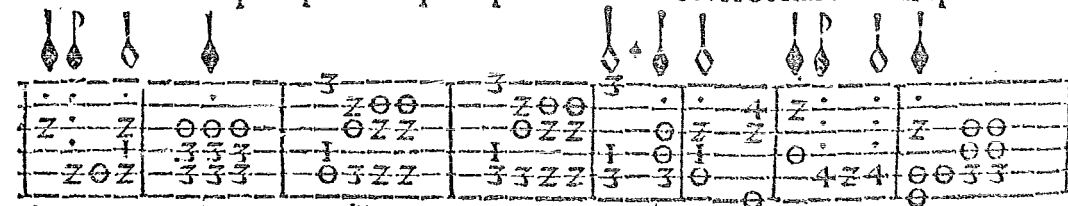
Dimmelo pre stoche Dimmelo presto che che che che dia uol tai



o scorroccia rel la movuoi qll'et povuoi qll'et purmistai scorroccia



rella movuoi qll'et povuoi qll'et purmistai scorrocciare llapurmi



Otra villanesca/entona se la prima en segũdo traste.

stai scorroccia rella,

A Quand' a quãd'

haue ua ///

Aquãd' a quãd' a quãd' a quãd'

haue ua v navici nach⁶era a vedere la

stella di a na/

tu tu la vedeu tu tu liparla m'be a to te fe labasctau

tu, tu lavedeu tu tu li parla uibe a to te fe labasciauitu,

Otravilla
nesca. En-
tona se la
laprimaen
primertra
fie,

La gri meme fii & voi sospir do len ti

Növi posa te ma i Infm chequell'ardiorche midiffa

ce, Nöcess' in me gl' amoro si tormen ti Et gl' aspriegcui

Stano facciamoz una cosa di Villanesca di me

Otra villa
nesca y en
tona se la
boz la pri

gua i. ma en se-
gundo tra
lle

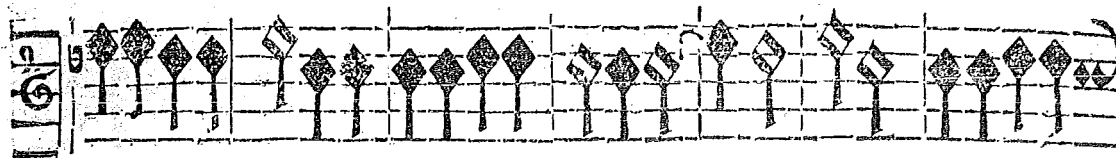
Madonna mi afa Madōna miafa

fam ne bon' oñe tach' io porto p presen te sic galuccio ch' io porto p pre

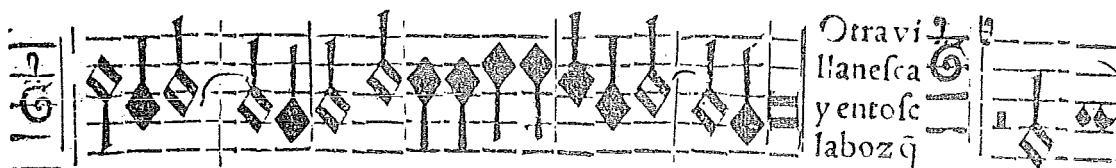
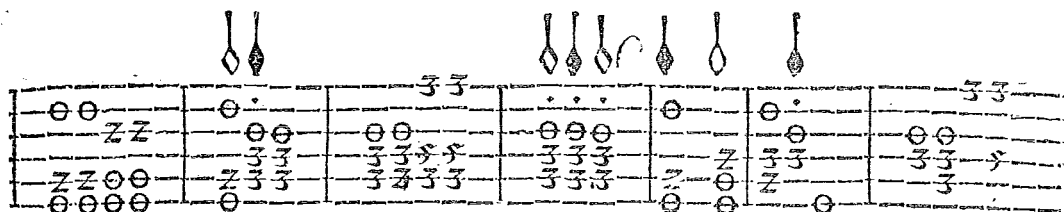
sen testoga'ucio ch' sempre càra// quād' edi alle gal-

li me // e dice chichir chi // // li fana'cer

M iii



tanto calca forte e tanto calca fortela gal li na che li fa nacer



I' ou' ogni mattina. //

Otravi

llanesca

y entose

laboz q

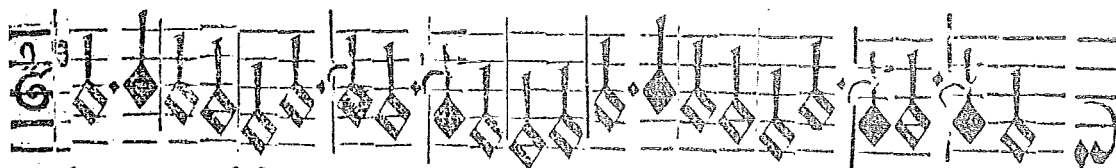
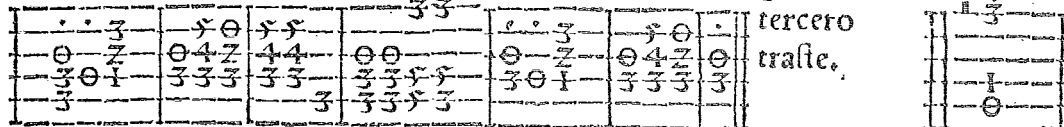
se canta

en la se

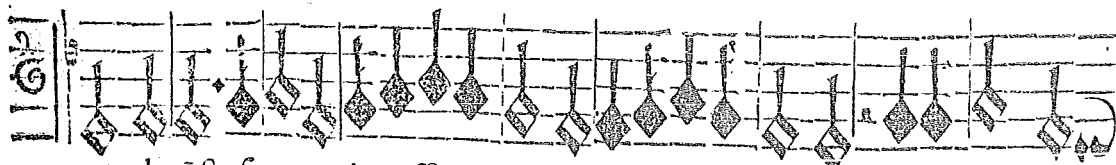
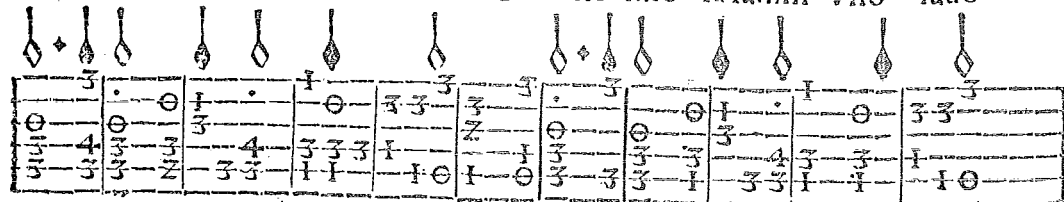
gūda en

tercero

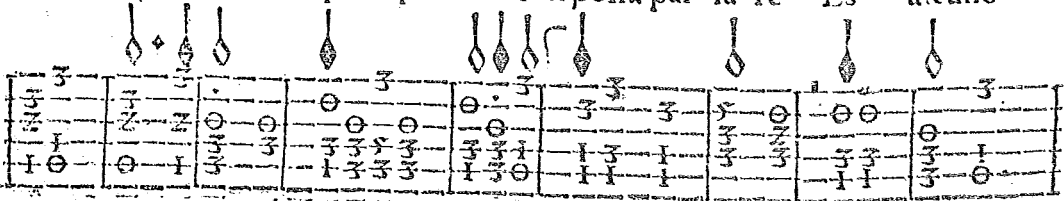
traste.



be ne mio fa famm' vno fauore / O be ne mio fa famm' vno fauo



re che q̄lla sera ti possapara la re ti possapara la re Es' alcuno



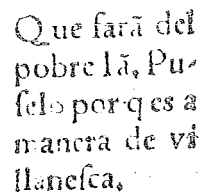
ti citrona e tu gri da e tu grida chiven d' ouachiven d'oua/

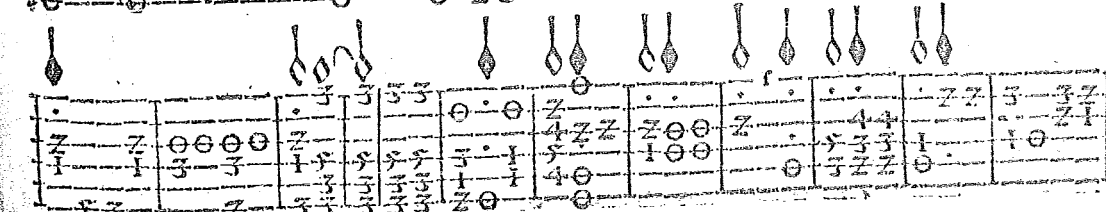
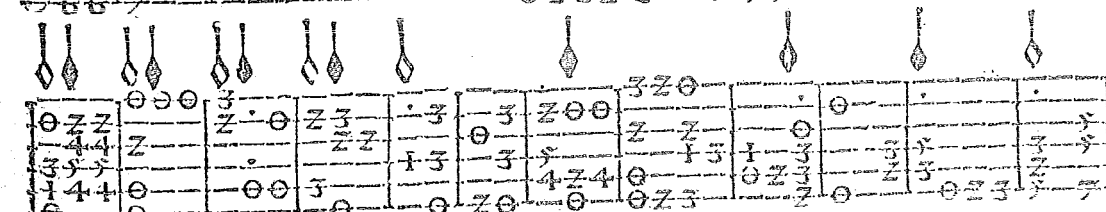
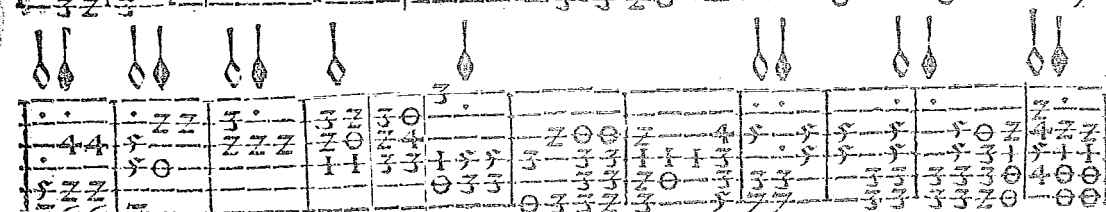
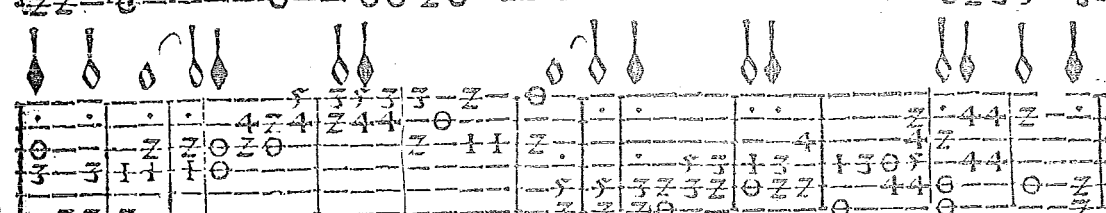
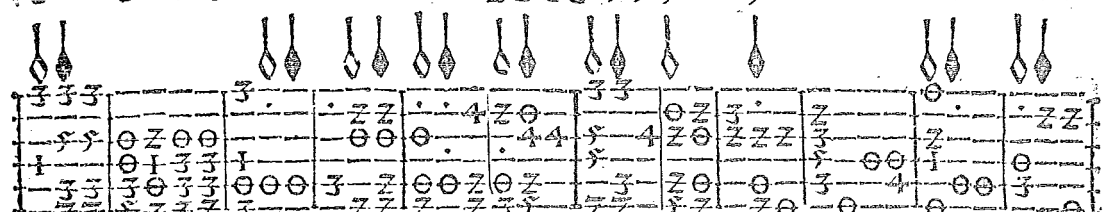
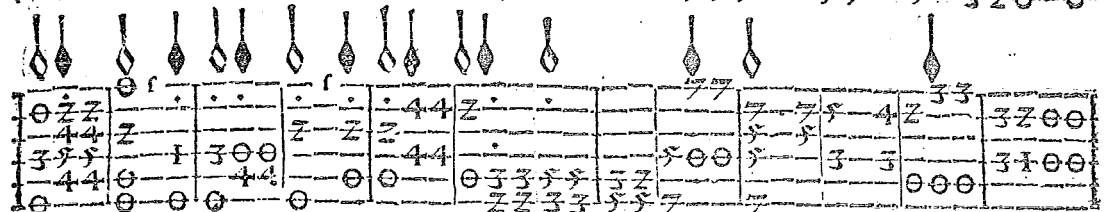
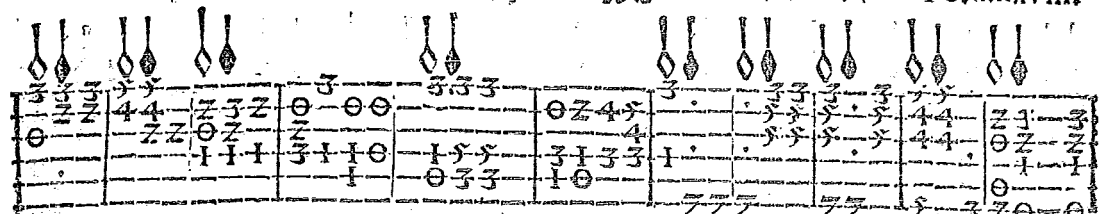
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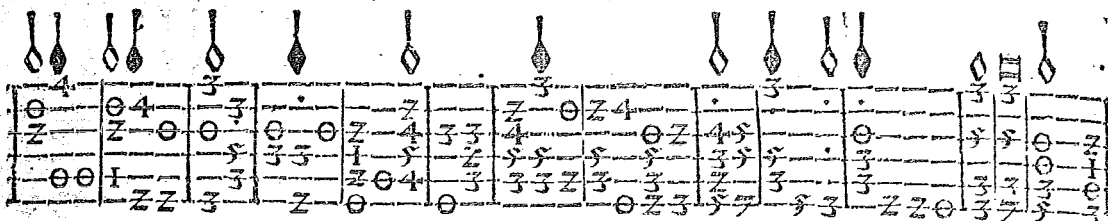
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¶ Cancion Francesa
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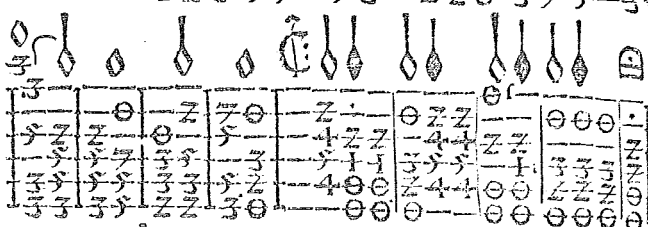
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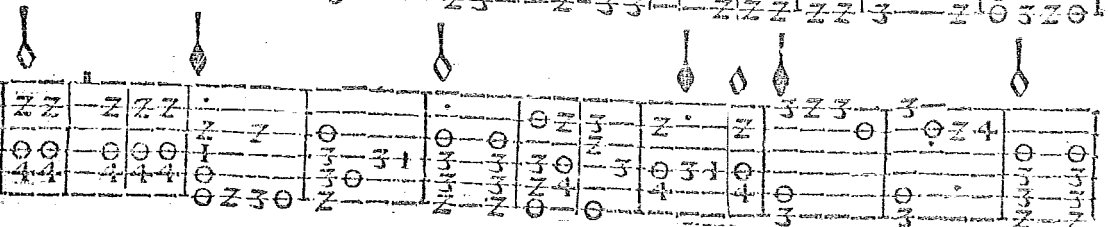
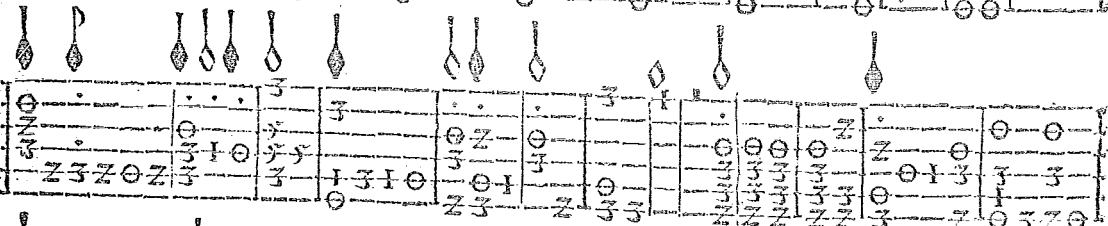
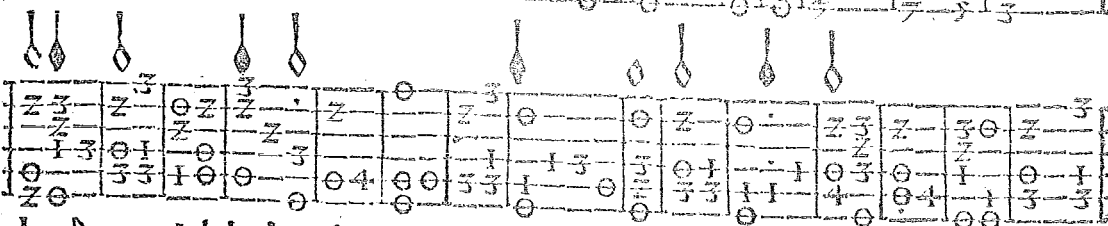
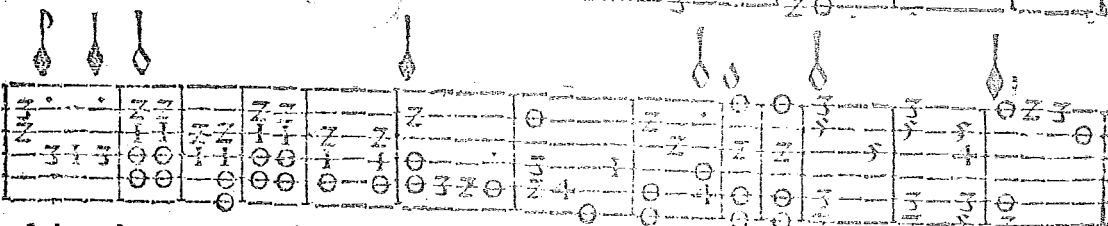
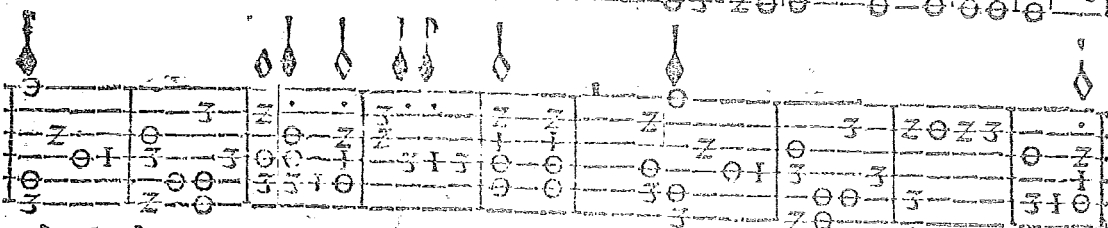
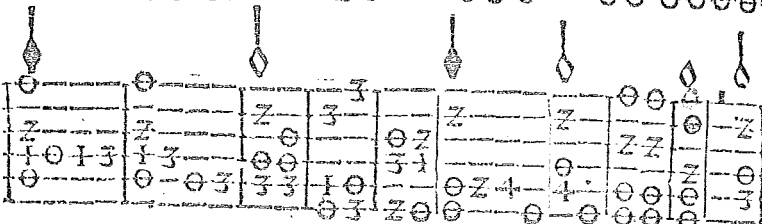


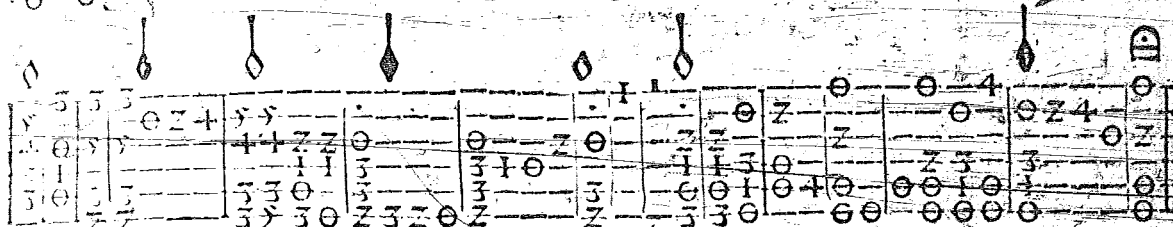


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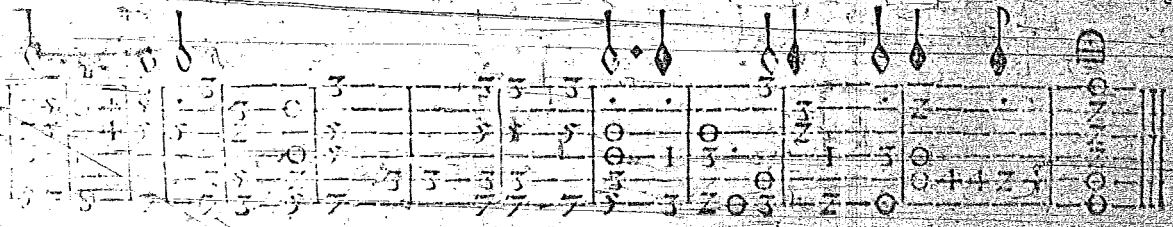
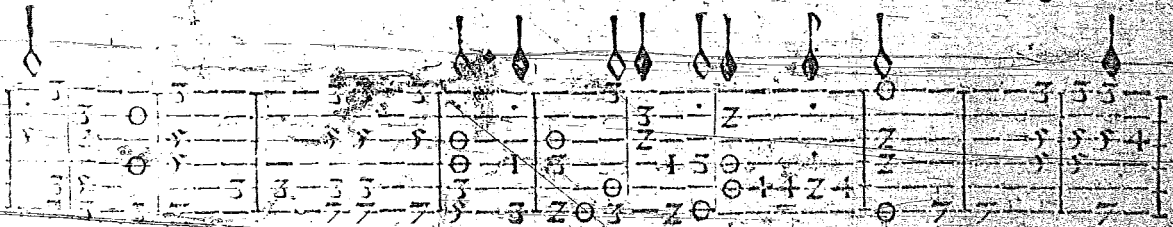
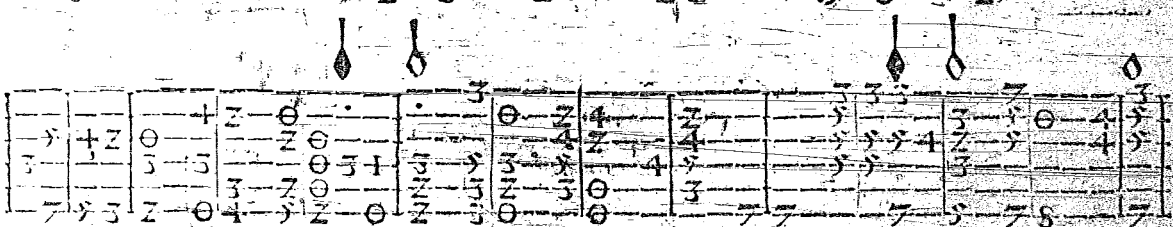
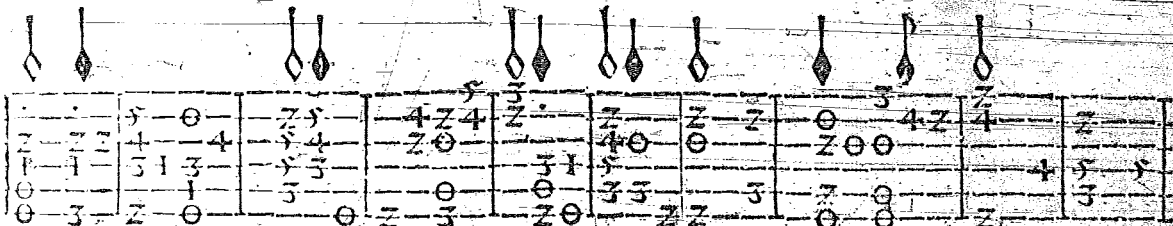
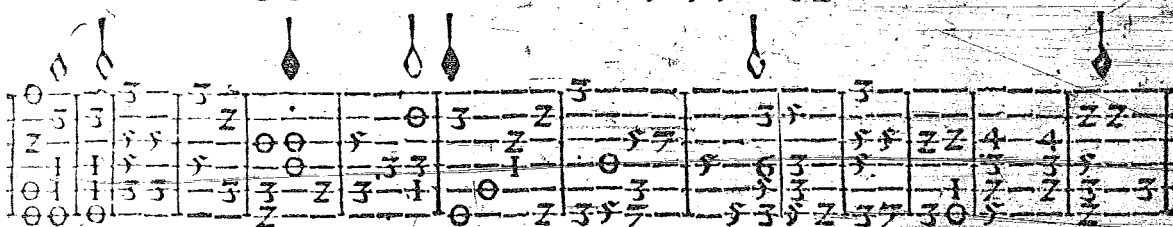
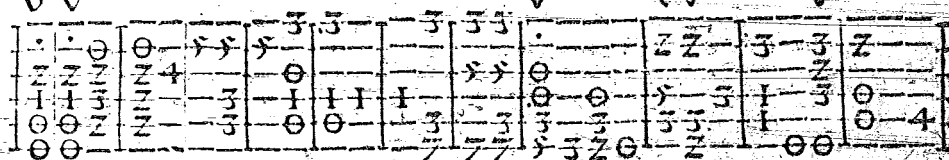


Cancion Francesa Sparfi
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Madrigal vo
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A GLORIA Y ALABANCA DE NUESTRO REDEM
ptor Iesu Christo y de su g'oriosa madre. Fendice el presente libro de Cifra pa-
ratañer Vihuela. Hecho por Diego Pisador vezino de Salamanca y im-
presso en su casa. Acabo se año del nascimiento de nuestro
redemptor Iesu Christo. De mil & quinientos
y cinquenta y dos Años.

